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ON THE COVER

Encased in a wooden pumphouse, McCloud's main intake spring bubbles up from the eastern flank of the 14,162-foot Mt. Shasta. Photo: Christina Ammon

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JEFFERSON MONTHLY

JANUARY 2006

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FEATURE

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McCloud's main Intake spring bubbles up from the eastern flank of the 14,162-foot Mt. Shasta like an unburied treasure. Encased in a wooden pumphouse, locked behind three gates and up a three mile dirt road, it isn't easy to access; since the town of McCloud depends on it, it needs to be protected. Even the timber-hungry forefathers knew not to tamper with it, leaving a towering stand of old growth trees in the area around the spring. Mike Stacher, the District Manager, holds the keys to the spring and checks on it several times a week. Although he wasn't part of the Service District when the contract was signed, the controversy has landed in his lap. "I've inherited quite a bees' nest," he says. He sees one of his greatest challenges as seeing the Nestle project through to completion which he says he'll do "through honesty and pure truth."

Christina Ammon, Ashland resident and freelance writer, explores the controversial Nestle Waters North America project in the small timber town of McCloud that sits at the foot of Mt. Shasta. How would a one million square foot water bottling facility affect this exquisite community? Read on as Ammon examines the possibilities...



New Dimensions features an interview with Fred Alan Wolf, January 1, on the *Rhythm & News* service.

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TUNED IN

Ronald Kramer

The Not-So-Merry Makings of a 'Modern Major General'

The Corporation for Public Broadcasting (CPB) has been the object of more press attention over the past twelve months than in its entire 38-year history. Almost all of the fuss has centered around activities of former CPB Chair, Kenneth Tomlinson.

First, Tomlinson shook up public broadcasters by appointing two CPB ombudsmen to deal with public complaints about radio and television programming. Rumored to be appointments stimulated by discussions with White House officials, and appointed with no advance discussion with public broadcasters in a process which appeared devoid of competitive application, the action raised concerns that their presence was in some manner designed to move public radio and television programming in a more politically conservative direction.

The ink was barely dry on the press releases announcing the ombudsmen's appointments when CPB President, Kathleen Cox, was unceremoniously ousted from her position. [I addressed the circumstances of Cox's departure in my July 2005 column.] By this time the public broadcasting community was in a near uproar over the tumult at CPB while press accounts began to appear about Tomlinson's having hired consultants to "monitor" the political balance of NPR and PBS programming in 2004. When the consultants could find no evidence of political bias, Tomlinson refused to publish their reports.

At its June 2005 meeting, in a closed session, the CPB Board installed Patricia Harrison as Cox's successor amid rumor that she had been hand-picked by Tomlinson for the assignment. In response, in May two Members of Congress formally asked CPB's Inspector General to review Tomlinson's actions and determine just what was going on.

Tomlinson's term as CPB Chair ended with the CPB Board's September meeting

and he did not seek reappointment. During the summer I suspect more than a few CPB staff members were figuratively – if not literally – counting the days until the expiration of Tomlinson's term. The CPB staff has been through a lot during the former Chairman's tenure.

In mid-October CPB Inspector General Kenneth Konz completed his review and provided a report on Tomlinson's activities to the CPB Board. In early November, immediately following a Board meeting apparently called to discuss the report, Tomlinson, who had remained on the Board after his term as Chair had expired, tendered his resignation with a strong public statement defending his actions. It was simultaneously announced that Konz's report would be publicly released in two weeks in mid-November.

For two weeks we waited, wondering just how stark a picture of political hubris and zeal the report would paint and, November 15, the public version of the report was released. There are actually two other versions, one which was given to CPB and the other to members of Congress, and we have received no information regarding differences between the public and private versions.

In most respects the report (which is available online at www.cpb.org) presents darker conclusions about Tomlinson's actions than might have been anticipated. It clearly concludes that Tomlinson violated provisions of the Public Broadcasting Act on a number of occasions. In particular, the report's description of Cox's ouster, and Tomlinson's attempts to control her communications with her own Board about various matters including the ombudsmen's appointments, are deeply chilling. While didn't always agree with Kathleen, who had been handpicked for the presidency of CPB by her long-term predecessor, I never had any doubt but that she honestly had the

welfare of the public broadcasting system at heart and "called 'em like she saw them." She was badly treated by Tomlinson and the processes he set in place – which is both a professional and personal travesty.

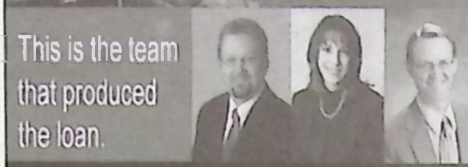
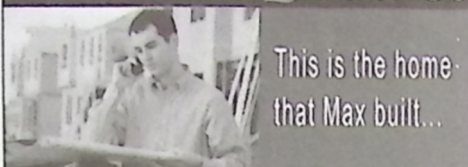
Over the years, I have frequently written about the Corporation for Public Broadcasting. In the 1980's it possessed a remarkable cast of not-entirely-qualified characters both on its Board and staff which resulted in lamentably inconsistent fidelity to what I would perceive to be the national interest in public broadcasting. If ever a public broadcasting agency truly remade itself, it has been CPB. In the 1990's new leadership and new staff transformed CPB into a constructive and effective force. Having made such progress, it is particularly disconcerting to see efforts like Tomlinson's recent attempts to move the agency away from wise public stewardship into a politically motivated fiefdom.

CPB was founded with high principle. The Board's appointees were not intended to be political in nature. While politically balanced, they were intended to be prominent individuals broadly representative of the scope and importance of public broadcasting. It is a shabby turn to have the process devolve into attempts to gain partisan advantage over the content of public radio and television programming – and his failed attempt to do so will be Tomlinson's legacy.

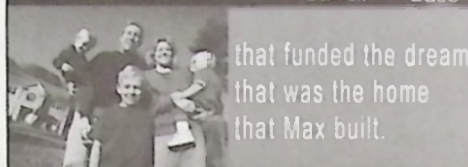
He was unsuccessful because the system worked in a variety of ways. The CPB Board has since installed new mechanisms to prevent future excesses of the type Tomlinson committed. No doubt the CPB Board is also very conscious that it is being more closely watched than ever. Previously the object of considerable criticism for conducting its business in a manner aloof from public scrutiny and comment, there seems to be new movement to make the CPB Board more open – which

CONTINUED ON PG 5

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JEFFERSON ALMANAC



John Darling

Patriarchy: Men and Woman in Standoff

We're riding over to the coast with the soccer moms, one of whom is doing a paper on patriarchy for a woman's studies class, and after grabbing our chais and lattes at a Grants Pass Dutch Bros, yummy, we jump into the big question: ok what is patriarchy?

We all know its obvious forms and they've been addressed - women get equal pay, credit and housing and they don't get abuse, rape or sexual harassment. And you don't even make jokes at their expense - although jokes about women drivers are big among teen boys (Why can't Helen Keller drive? Cuz she's a woman).

But, driving through the lovely mists of the coast range, it's like a verbal-emotional dam has burst. The first thing the women agree on is that patriarchy is everywhere and insidious, which is a word for diseases that become firmly entrenched before the symptoms appear. In other words, it's destructive and, to most people, not visible.

R. takes notes in the back seat and puts them in her paper for her SOU teacher, Rosemary Dunn Dalton, who created Dunn House, the safe zone for abused women. If there's a big "aha" experience in this long talk, it's that virtually all men and most women, no matter if liberal or conservative, are blind to the evils of patriarchy.

And what are these evils? They're a constellation of assumptions and attitudes that women are great for meals, sex, housekeeping and kids - and that men work hard, lonely jobs to support wife, home and kids and neither feels much appreciated or respected, let alone empowered by it. And resentments build up over the years and ruin marriages.

But yet, we all say, the people we've loved, married and had kids with are all nice people and wouldn't intentionally exploit, abuse and oppress the other gender, based on sex roles, would they? Nah. And we've all done our best to raise aware-

ness and be fair and non-chauvinistic, but patriarchy goes far deeper than that.

But, where do you see it, says R. Where does the rubber hit the road in your real life? I look back over the manuscript of R's paper and see us all quoted. It starts coming back.

"Even my husband," says C., "who thinks of himself as a liberated man, he really feels women are different and less than men. He believes they're really happy in their roles, doing housework, raising kids, so what's the big problem?"

"Ya, we follow in the footsteps of our mothers, thinking if I'm a good enough wife, keep the house clean, have sex when and how he wants it, take care of the kids, then he won't abandon me," says V. "But the bottom line issue of patriarchy is to make us feel powerless and afraid, so we can be controlled. We're dependent on men for money and this ties into capitalism. We're shown by the media that we must buy and buy in order to feel good enough, so both patriarchy and consumerism create codependence."

Now voices are raised, caffeine is kicking in, people are completing each other's sentences, and the big shock of recognition hits - we're all being run by this. And, as usual, so many issues come down to the love between men and women - and, says C., 99 percent of men will not deal with that.

How, with all the books, groups and publicity around patriarchy, how aren't men getting it? Men are conditioned to be in control, says I, so anything that weakens that is inimical and scary. Men don't like that and most women don't like it in men, either. Result: denial. Let's just go with the cultural myth that people fall out of love after a year or two and the old thrill cools off. You become pals.

Where did patriarchy come from and why did we need it, R. asks? Wow, great

question. This one gets chatted up and kicked all over the van like a box of ping-pong balls, but we've all read our history and, says C., it's not hard to find the barons, bishops and warlords, century after century, telling the common folk that, without a higher power to run their lives and protect them from evil, they're toast, both here and hereafter. Patriarch wants the average person scared and isolated – and not consulting one's own heart for answers.

"We can't be left to our own devices," she says. "What would happen to men and women then? But it's totally run by fear, fear of this or that happening, fear of loss of control. Now the current fear is being fed by terrorism ruining our lives and that our God is the right one and theirs is evil."

We touch on the first farmers 10,000 years ago, who realized, from penning animals, that females didn't create life by themselves and the male seed was needed – and the kids were not "ours" but "mine" and men got into using force to gain farmland and "improve" it to pass onto "their" offspring. Men saw themselves as doing all the heavy lifting, so therefore more important. Women, instead of being the miraculous portal for life, now becomes a miraculous portal of dinner, child care and sex.

How patriarchy shows up in relationships is that both people are "in love" at first, comfortable in the zone that doesn't threaten patriarchy, then the woman naturally wants more intimacy. The man, looking at it through the eyes of a patriarchal land owner, warrior and clan father, views this as weakness, not fear of emotion and freaks out, demanding the woman, if she is to earn his love, become more independent and have better self esteem, says moi, who's been down that road.

"No wonder women start to develop lousy self esteem!" shouts C., slapping her thigh.

"They tear down the woman," says V., "but of course still want her for sex, on their terms."

"It becomes the Mexican Standoff," says C. "If he's not going to give it to me, then I'm not going to give it to him."

So, eventually, the woman has to focus, not on trying to get him to change, but on how to change and grow herself," says V. "We must be willing to deal with the pain, grief and anger, over and over, that comes up with these issues and seeing all that we've given away over the years."

We're pulling into Crescent City now, where the boys will surf all day, while we build a fire, cook them hot dogs and sip our wine.

"You know," says, V., "I was trying to tell (a guy friend of ours) how things can only change when men go back to the roots and start again to see and love women as the sacred feminine, the life force, the very meaning of it all. I told him women have to have this – and if men learn to give it, they can have everything they've ever dreamed of from a man. And you know what he said?"

We smile, waiting for the punch line, watching our boys catch the little waves, hoping they would be the generation to break out of this.

"He said, 'Men need it, too'. I just walked away." ■

John Darling is an Ashland writer and counselor – jdarling@jeffnet.org

TUNED IN

From p. 3

would be a great outcome to this tragicomic Gilbert and Sullivan escapade.

And, in a lesson that, like Supreme Court judges, appointed figures don't always get what they bargained for, Patricia Harrison seems to me to be a good choice for CPB's presidency. I have met her several times and, while the circumstances of her selection are lamentable, I believe she is sincere in her commitment that she has "checked her politics at the door." She seems strongly committed to strengthening the core foundations this nation has developed for a vigorous, independent public broadcasting system, getting CPB past the ordeals of the past year, and assuring that CPB remains true to the principles for which it was founded. ■

Ronald Kramer, Executive Director

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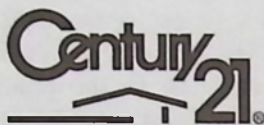
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JEFFERSON PERSPECTIVE

Russell Sadler

Measure 37

Marion County Circuit Judge Mary Merten James, was surprised when people started congratulating her on a "courageous" decision when she held Ballot Measure 37, the developer compensation initiative, to be unconstitutional. She thought it was a straightforward decision applying the precedents to a rather clear case.

It turns out the aftermath of the decision was anything but straightforward. A recall petition collected the required signatures in a week and now her career as a judge hangs in the balance for the simple act of doing her job.

Judge James is caught in the crosscurrents of events that have been gathering momentum for some time.

Over the last two decades nearly half the measures on the Oregon ballot wound up in the courts.

The reasons for the growing challenges to voter-approved initiatives are complex:

- a growing number of well-financed, national interest groups are unwilling to allow Oregonians their traditional independent, maverick ways. They support or oppose initiatives with their money only if they conform to their national agendas.
- a growing number of Oregon newcomers misunderstand the initiative is limited to exercising the legislative power of government. It does not trump the executive or judicial branches.
- lobbyists are buying their way onto the ballot bypassing the deliberative process of the Legislature for the emotional atmosphere of a media campaign.
- Portland and its suburbs increasingly dominate statewide elections on initiatives and is functionally disenfranchising voters in the rest of the state.
- some "spontaneous" initiatives push the limits of direct democracy in a country where state and federal constitutions guarantee a republican government.
- voter acceptance of decisions made at the polls is declining dramatically

because so many disenchanted voters refuse to participate in elections.

• a national effort by Christian Republicans and right-wing conservatives to pack the U.S. Supreme Court by demonizing judges who make decisions they do not like, is trickling down to the decisions of state and local judges. The sponsor of Judge James' recall, a self-described graphic designer, Tom Steffen, told The Oregonian, that judges' attacks on the Pledge of Allegiance, marriage and prayer were on his mind when James' decision came "screaming off the page at me."

The Oregon Supreme Court is ruling on the constitutionality of initiatives with increasing frequency because the initiative process — alone among Oregon's lawmaking procedures — lacks the checks and balances to determine or even permit consideration of the constitutionality of a measure before it is enacted.

With an initiative, any interest group hires its own lawyers, drafts its own measure and, if they can buy enough signatures, simply presents it to the voters with whatever advertising claims they think will sell it. Since the early 1980s, when it became legal to pay signature gatherers, a variety of interest groups have used the initiative as a private, parallel system of lawmaking specifically to bypass the checks and balances of the republican form of government. Some of these interest groups have deliberately pushed the constitutional limits of the initiative process.

Measure 37, for example, was a rewrite of Ballot Measure 7, a constitutional amendment struck down by the Oregon Supreme Court because it violated a long-standing requirement that constitutional amendments involve only one subject. So Measure 7 was recast as a statutory initiative to get around this limit. But Measure 37 arguably attempts to trump some other provisions of the Oregon Constitution. And, as any first-year law student knows, statutes don't trump constitutional provisions.

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That is what Judge Merten held. It was not a difficult case.

But there are a growing number of people who are not willing to accept the rule of law if the decision isn't to their liking.

"All judges in Oregon will be reminded, 'That's right, we work for the people,' " Steffen told The Oregonian. "Public servants go against their employers at their peril."

This is "talk show" populist prattle and a shameless attempt to intimidate other judges.

Judge James will be up for reelection soon enough. That's when her job performance should be evaluated. She may or may not have an opponent and voters can debate "judicial philosophy," not whether the organized Christian Republicans liked a particular decision or not.

Fortunately, recall of Oregon judges is rare. Only three trial judges have been on the recall ballot over the last 20 years and only one has actually been recalled — after he was censured by the Oregon Supreme Court for judicial ethics violations.

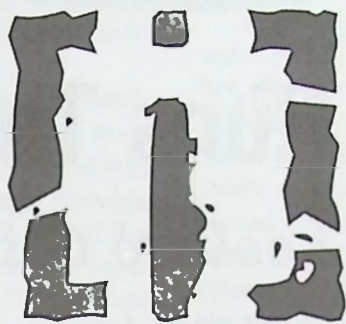
Polls show declining support for the initiative process as it is now practiced and a growing unwillingness to accept the results of initiatives because so many people refuse vote on them. People who want to retain the public's ability to create initiatives ignore these changes in public opinion at their peril. Destroying the judicial career of a judge for simply doing the job expected of her is not going to win them many allies. ■

Columnist Russell Sadler is living in a Eugene writer's garret working on a short history of Oregon for tourists and newcomers. He can be reached at Russell@russellsadler.org.

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A Profit Runs Through It

Waning Timber Town Looks to Cash in on Spring Water

By Christina Ammon



District Manager Mike Stacher holds the keys to the spring and checks on it periodically.

It's morning in the small northern California town of McCloud, but signs of life are scant: Main Street sits wide and empty. The trees in the park near the historic rail-station are nearly defoliated, their leaves strewn across empty benches like flecks of fool's gold. Patty Bullard pulls her '88 Chevy van into the foggy station parking lot at the Shasta Sunset Dinner Train where she is grateful to have a job for \$7.25 per hour with no benefits—well over 10 percent of working-aged people in the county have no work at all. The train, which once hauled timber when McCloud was a booming mill town, is now a mainstay of the town's shaky tourist economy, winding diners through the beautiful scenery of the Mt. Shasta area—the vast and craggy distances, and near the 14,162 foot cone of Mt. Shasta itself. Patty enjoys her coworkers, but cleaning is hard on her back—especially hauling heavy tubs of silverware from the Trinity Car, which is furthest from the train's kitchen.

When her small town signed a contract with Nestle Waters North America to establish a one million square foot water bottling facility in her town, her heart leapt. Surely the world's largest food and beverage company would offer higher pay and benefits for her and her 13 year-old son. Dark-haired, feisty and unpretentious, Patty began making plans right away. "I'll be first in line for a job," she says.

MANY CITIZENS FEEL THAT MCCLOUD CAN'T AFFORD TO REJECT THE DEAL, WHICH COULD PROVIDE UP TO 240 JOBS AND INCREASE THE TOWN'S OPERATING BUDGET BY ONE-THIRD. PLUS, THEY ARGUE THAT WHEN COMPARED TO TIMBER MILLING—OR THE BIG KNAUF FIBERGLASS PLANT IN NEARBY REDDING—BOTTLED WATER IS A "CLEAN" INDUSTRY.

But it may be a while before she can apply. Ever since the town's de-facto governing body, the McCloud Community Services District, agreed to sell a half-billion gallons of the town's spring water every year to Nestle for their Arrowhead brand, opposition to the plant has mounted and split the town like firewood. Those against it are concerned about environmental impacts, the lack of public input into the agreement, and the terms of the contract, which commit the town to supplying water at the same price for up to 100 years.

"This contract was written for a third world country," says Janet Connaughton, a member of the recently formed McCloud Watershed Council. Connaughton, like many others, suspects that the slick highly-paid professionals from the Switzerland-based multinational corporation took advantage of their small town Service District board. They point to Nestle's track record, citing the widely publicized scandal which accused the corporation of aggressively marketing its baby formula to third world mothers, resulting in complica-

tions that led to thousands of baby deaths. They also cite more recent water-related lawsuits in Michigan, Texas, and Florida.

To these concerns, one resident responds, "What they do in McCloud is important to me. What they do in Timbuktu doesn't matter." Many citizens feel that McCloud can't afford to reject the

deal, which could provide up to 240 jobs and increase the town's operating budget by one-third. Plus, they argue that when compared to timber milling—or the big Knauf fiberglass plant in nearby Redding—bottled water is a “clean” industry.

“I have never seen our community so torn and it's heart-wrenching,” says McCloud resident Sheri Burris. Burris has deep roots in the town. Her father worked as the head oiler for the mill power house back when McCloud was a timber town. The big wheel that turned the generator sits inert on the lawn behind the museum. She likes to recall the good old days when the town boomed and everyone got along and cooperated. “These days everything is controversial,” she muses.

A company town

The McCloud that Burris grew up in was a company town, entirely owned by the McCloud River Timber Company who established it in 1897 to house its workers. Affectionately referred to as “Mother McCloud” the company looked after everyone's needs, providing food, housing, kindling, and even a present for every child at Christmas. There was a spirit of consensus back then, since to be fired from one's job meant eviction from the town. When the Mill closed in 1965, residents were allowed to buy their houses and the McCloud Community Services District was formed to take over basic operations—garbage, sewer, water and electricity. Since then, the town has struggled. Several timber companies have moved in and then out, but as environmental regulations and supply problems increased, McCloud's economy deteriorated and families moved away. Since its company-town heyday when 2,500 people bustled in its streets, the population has now dwindled to under 1,300. Per capita income sits at less than \$16,000. This year, the graduating class at McCloud High School will total one. Now, with its rows of small identical “company” houses and near-silent streets McCloud sometimes seems like an emptied-out museum.

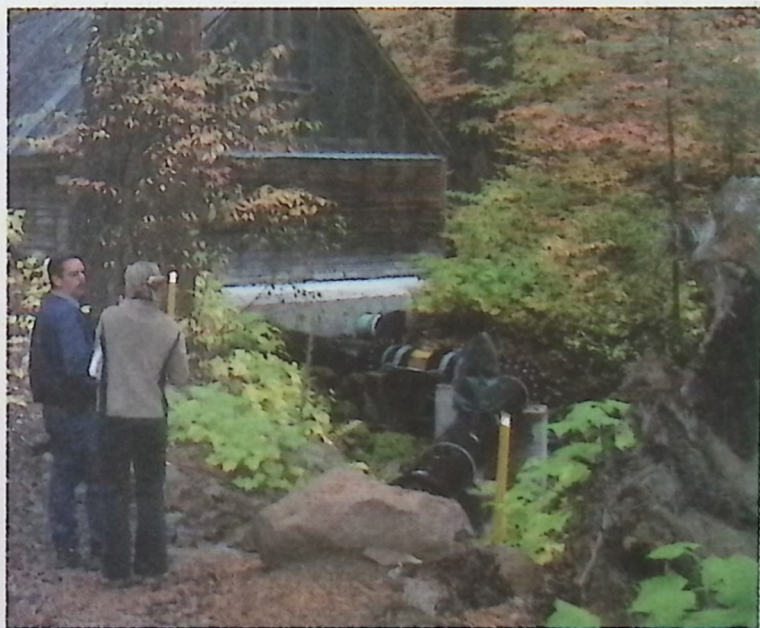
Some residents think it is naïve to believe that the Nestle plant could bring the town back to life, but Patty, hard at work on the dinner train, replies. “Show me something else then.” She knows first hand the empty promise of tourism which, even as the biggest employer in town, offers mainly seasonal, minimum wage jobs.

The renovated Bed & Breakfasts, the espresso shop, and stores that sell tourist trinkets have undoubtedly beautified McCloud, but in some ways rendered it impersonal—filled with out-of-towners who don't wave and say ‘hi’ like the locals. And an influx of retirees has caused real estate to soar, pricing working families out. Patty says she makes ends meet only because she rents a government-subsidized apartment. “I want to see families in town and have kids in our parks and schools again,” she says.

Since the controversy started, Patty has been keeping a scrapbook, stuffing its pages with clipped articles and letters from the local paper that volley back and forth, sometimes viciously, the pros and cons of the Nestle deal. She isn't quite sure why she does it. Perhaps the debate holds the excitement of a sporting event—one team scores and then the other—except the consequences are real: If something doesn't happen soon, she'll have to get another job or two or, like so many others, pack up and leave the town she has come to love.

A breach in democracy

In a town unused to conflict, the controversy over the bottled water plant built gradually. For the first time anyone can remember, elected officials were called into question, suspicions aroused. Starting on Sept. 29, 2003 lines were drawn when the Service District called a public-input meeting to discuss the specifics of Nestle contract, which hadn't yet been signed. More than 100 concerned citizens crowded into the elementary school auditorium eager to ask questions about the 52-page agreement, which was released to the public just a few days before the meeting. Since the negotiations between Nestle and the District had taken place in closed sessions, it was their first chance to ask questions in a public forum.



Christina Ammon and District Manager Mike Stacher discuss the future of the springs that has, for years, remained holed up in a wooden pumphouse.

The Service District President, Rich Toreson, opened the meeting with a promise: “We are not going to leave until you ask all your questions and are completely satisfied.”

Then Dave Palais, the Nestle representative, outlined the basics of the deal: the facility, which would likely be built on the old historic mill site, would hook up to the town's main Intake spring and be entitled to 1600 acre-feet¹ per year of water, paying the same rate for that water as any other customer of the District. The contract further states that the town would be barred from establishing other bottled water facilities or even breweries without Nestle's approval. In exchange for this promise, Nestle would pay an annual “exclusivity fee” of about \$200,000 per year. They would also contribute to a “community enhancement fund” which the town could use however it wished. The contract could remain in effect for 100 years.

Questions poured forth. Residents wanted to know how the 300 daily delivery trucks would be routed, and how many jobs would be created and how Nestle could affect their groundwater wells and local creeks.

1. An acre-foot equals the volume of water it takes to cover an acre of land to a depth of one foot

Service District manager Pete Kampa and Dave Palais fielded the questions, answering the ones they could and promising to get back on the ones they couldn't. Then the moderator cut-off the questioning and wrapped up the meeting with an unexpected move:

"I move we approve the water agreement with Nestle North America ..."
All board members said 'aye.'

"We were completely sideswiped," says Nancie DeRoss who works in a downtown shop. She questions why the agreement was rushed through so quickly, and wonders if it was already decided a few years ago, when the town renovated the spring pumphouse to capture more water and replaced the original redwood pipe that brought the water to town. She uses the word "piece-mealing" to describe how agencies and corporations break projects up into increments to pass them under the public radar.

After the meeting her father, Frank DeRoss, developed similar suspicions: "I was absolutely stunned. I thought 'there must be something I missed.'"

In a town that has even held a referendum on whether to fund alleyway maintenance, this felt like a blow to democracy. People began to wonder: How did a five member board get to decide to sell the water that belonged to them all?

In the months following the public meeting, a group of women banded together and pulled the reins on the Nestle deal. Calling themselves "Concerned McCloud Citizens," they filed a lawsuit against Nestle and the Service District insisting that the California Environmental Quality Act (CEQA) had been violated. The act ensures meaningful public input in projects that can significantly impact people and the environment. By negotiating and signing the contract without public participation, Nestle and the Service District had, in effect, circumvented CEQA. Although a promise to undergo this process was included in the contract, Siskiyou County Judge Kosel declared it "an abuse of discretion not to proceed with CEQA compliance prior to the approval of the agreement." The Nestle agreement was to be set aside until the process was completed.

Although Nestle promptly appealed Kosel's ruling, the lawsuit delayed the project long enough for the opposition to organize. They held the first ever McCloud

Water Commons and invited community members, local Native Americans and citizens from Mecosta, Michigan who had filed a lawsuit against the Nestle plant in their own community. In a region where water seems so unlimited that residents have actually been seen watering snow just to melt it from the driveway, a whole new set of questions began to percolate:

How much water do we have? What is the value of water? Who owns the water? If McCloud seemed adrift in a backwater eddy, suddenly the forces of globalization were knocking at their door.

How much water is there?

McCloud's main Intake spring bubbles up from the eastern flank of the 14,162-foot Mt. Shasta like an unburied treasure. Encased in a wooden pumphouse, locked behind three gates and up a three mile dirt road, it isn't easy to access; since the town of McCloud depends on it, it needs to be protected. Even the timber-hungry forefathers knew not to tamper with it, leaving a towering stand of old growth trees in the area around the spring.

Mike Stacher, the District Manager, holds the keys to the spring and checks on it periodically. Although he wasn't part of the Service District when the contract was signed, the controversy has landed in his lap. "I've inherited quite a bees' nest," he says. He sees one of his greatest challenges as seeing the Nestle project through to completion which he says he'll do "through honesty and pure truth."

Although the spring wasn't metered until last year, Stacher feels that there is more than enough water to supply both Nestle and the town, even in drought conditions. When the Mill closed, it transferred its pre-1912 water rights to the town, bequeathing them an amount well over what they use.

But members of the McCloud Watershed Council argue that, even if there is enough water for McCloud and Nestle, there has been no research done on the impacts to the fish and plants that thrive in the local creeks and rivers. What they learned from the citizens who won a lawsuit against Nestle in Mecosta Minn. alarms them; at the McCloud Water Commons meeting, hydrologist Christopher Grobbel presented scientific evidence that water pumping at Nestle plant in Mecosta had a direct correspondence to drops in their

streams, wetlands, and rivers. If a similar scenario occurs in McCloud, the McCloud river, which has been a cherished destination for anglers for 125 years, could be damaged as well as the town's small business that rely on these visitors to stay afloat.

The Watershed Council's concerns are exacerbated by the part of the contract that allows Nestle to drill "boreholes"—a technique which would enable them to extract more water than the natural flow of the stream. This, they worry, could result in the loss of residential wells in Squaw Valley Creek and Mud Creek subbasins, similar to what happened when Mt. Shasta Spring Water Company drilled boreholes in nearby Dunsmuir. No matter what side of the debate they fall on, most people in McCloud are wary. "I'm still questioning the boreholes," says Patty. "None of us wants to see that happen."

In the end, no one knows how much water there actually is in the local basin. Aside from one year of metered data from the spring, all they have to go on is anecdotal evidence, which is often contradictory. One long time resident recalls a time when the town had to ration its water; only certain houses were allowed to water their lawn at certain times, suggesting, perhaps, that there was a shortage. Other stories indicate an abundance.

Steve Bachmann, a local Forest Service hydrologist, concedes that it is hard to tell; the unique volcanic hydrology of Mt. Shasta, with its lava tubes and springs that can appear and disappear from one year to the next, is poorly understood. But as more and more bottled water companies target northern California—there is already Dannon, Mt. Shasta Spring Water, Crystal Geyser and a proposed plant in Dunsmuir—Bachmann thinks that the whole issue needs to be looked at region-wide.

"Water bottling is a great catalyst to take that look," Bachmann says.

The worth of water

Bottled water is now the fastest-growing segment of the entire beverage industry. According to the Beverage Marketing Corps, between 1994 and 2004 wholesale bottled water sales tripled in the U.S., reaching 9 billion dollars. Nestle brands account for about 1/3 of these domestic sales, bringing in about 2.7 billion dollars per year. Of the burgeoning water industry

in northern California, Bachmann says, "Ten years ago, no one ever thought it could be the leading industry surpassing timber."

One of the main criticisms of the Service District board is that they undervalued the water, agreeing to sell it to Nestle—whose annual revenue is \$70 billion—for .0008 of a cent per gallon, which comes out to a meager \$45,360 per year for McCloud. No one knows exactly how much profit Nestle would make—Palais says that figure is protected "like the Coke formula"—but they have all seen gallons, or in

greed. They say we should be getting 10 cents a gallon. It's greed."

\$300,000-\$400,000 may seem like a lucrative offer by McCloud's standards, but what it doesn't factor in is the rising value—and scarcity—of fresh water world-wide. In 1998, 28 countries experienced a water shortage or scarcity. By 2025, it is predicted that 56 countries will experience a shortage. Global warming is predicted to contribute to the problem. A national water assessment team notes that "[m]ore than twenty years of research and more than a thousand peer-reviewed scientific papers

is discouraging; the Dannon plant's chronic 'Help Wanted' ads in the Mt. Shasta Herald offer \$8.00 per hour. Nestle promises much better, but hasn't put specific wages in the contract.

As Patty moves ahead with plans to get her G.E.D. so that she will qualify for a Nestle job, she wants some clarity about what the wages will be. When she asked Nestle representative Dave Palais, she didn't get a specific answer. "He answers all my other questions," she explains. "But we haven't gotten to the wage thing. We're still waiting for that."

SINCE [McCLOUD'S]
COMPANY-TOWN HEYDAY
WHEN 2,500 PEOPLE BUSTLED IN ITS
STREETS, THE POPULATION HAS NOW
DWINDED TO UNDER 1,300. PER
CAPITA INCOME SITS AT LESS THAN
\$16,000. THIS YEAR, THE GRADUATING
CLASS AT McCLOUD HIGH SCHOOL
WILL TOTAL ONE. NOW, WITH ITS ROWS
OF SMALL IDENTICAL "COMPANY"
HOUSES AND NEAR-SILENT STREETS
McCLOUD SOMETIMES SEEMS LIKE AN
EMPTIED-OUT MUSEUM.



The town mercantile (1903) owned by the McCloud River Timber Company, known to its workers as "Mother McCloud".

some cases pints, of water selling for over a dollar—suggesting a staggering profit margin. As the past chairman of Perrier, a Nestle brand, once said, "It struck me... that all you had to do is take water out of the ground and then sell it for more than the price of wine, milk or for that matter, oil."

Nestle's yearly water payment to McCloud may look measly in light of Nestle's profits, but the District defends the fee, insisting that they are charging roughly the same rate that they would any other customer of the district. Plus, with the other payments Nestle has agreed to make, the figure actually comes out to about \$300,000-\$400,000 per year—a significant portion of the town's operating budget. Plus, with up to 240 jobs, Nestle would raise the community's standard of living. Stacher thinks pushing Nestle for more money is a mistake. "I've heard so much

have firmly established that a greenhouse warming will alter the supply and demand for water..."² Given that California's water systems are already over-appropriated (the Colorado river, an important source of water for the state, rarely reaches the sea), the future of fresh water in the state looks uncertain. Nonetheless, McCloud will be locked into the same contract in 100 years.

As for the jobs, it could be a long wait. While the plant is under construction, Nestle will be allowed to truck water out to other facilities for up to 8 years. When the jobs do come available, Palais has indicated that they will offer decent pay, but a look at other bottled water facilities in the region

Whose water is it?

The Service District has been surprised by the controversy surrounding the Nestle project. Establishing a bottled water plant in town is hardly a new concept—since the early 90's they'd attempted to secure contracts with several different bottlers. After watching these plants locate elsewhere in northern California, the District began receiving grants to research water bottling and to upgrade their water delivery infrastructure, which was as old as the town itself. According to district officials, the public was invited to participate throughout this entire process.

Looking back, Stacher—the District Manager—wishes they'd invited more input about the Nestle deal, but he feels that it was fair for the Service District to make the decision, after all, they were elected. "I don't see who else

CONTINUED ON PAGE 17

2. Taken from the national assessment titled *Water: The Potential Consequences of Climate Variability and Change for the Water Resources of the United States*

A Nature Notes SAMPLER



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NATURE NOTES

Frank Lang

January Dance Flies

Guess what? January is not the birthday month of John Tyndall, the Irish born British physicist. That was or will be in August. His birthday is not the reason for this *Nature Note* but one of his discoveries is. Tyndall was a late bloomer who, by reasons of birth, was denied a university education until he was 30. He went on to become one of the 19th century's great scientists. Among his friends were people like Pasteur, Faraday, Lister, Huxley, and Tennyson.

Once he found a secure position at the Royal Institution, where he worked with Michael Faraday, he became a master at explaining science to the masses. He was an early version of our Richard Dawkins, Stephen Gould, or Karl Sagan. His rivals at the time in this regard were Faraday and Thomas Huxley.

His research interests were vast. Among them were: radiant heat, spontaneous generation, the germ theory, glacier motion, sound, and diffusion of light in the atmosphere. The latter is how I know of him and what occasioned this *Nature Note*.

The Tyndall Effect is the diffusion of light by large molecules and dust. You know it well. Indoor dust becomes visible in a sunbeam. Tiny particles of water in fog absorb and reflect light from your vehicle's headlights, helping to obscure visibility and the distance ahead the lights can penetrate.

The Tyndall effect in my backyard was the reason for this *Nature Note*. On a late, unusually warm January afternoon, the sun was streaming into the yard at its usual low January angle. When I glanced up, there, in the sunbeam, tiny insects were bouncing up and down, invisible except for the Tyndall effect. I instantly recognized them as dance flies, first introduced to me by my friend Peter Schroeder on a summer trip to Grizzly Peak where they were performing their nuptial dance. They seemed to be nuptialing right there, before my very eyes, in January. Please excuse the following repeat from 2002 and the moralizing.

Dance flies are group of predaceous insects that go after even smaller bugs. There are about 3000 species worldwide in the family Empididae. Their mating behavior is curious, but not so curious that I have to tell you to send the kids out of the room. When the flies swarm to mate, the males have a nuptial gift for their beloved. The gift is often a small insect morsel for the lady to munch on while the wily male does his thing, unmolested. One idea is that she devotes her time to eating the gift rather than her suitor. A behavior related, I suppose, to certain female primates who gaze at ceilings trying to decide what color to paint them.

But there is more! In some species, males spin a small delicate empty silk balloon about their size. A crowd of balloon bearing males gets together to spin and dance. A female enters the swarm, selects a male, grasps his balloon, and flies off with him to do, you know what, in private. Here is the lesson human females should take away from this example from the world of insects. Girls, open up the jewelry box to see if the diamond ring is there, before not after. Boys who cheat are almost everywhere.

And back to Tyndall...he was responsible for many other observations and explanations from the natural world. He pointed out the role that water vapor, carbon dioxide, and ozone play in climate change. Tyndall suggested the sky is blue because blue light is scattered more widely by atmospheric molecules than red. It also explains Crater Lake's deep blue. ■

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

Sixth Annual Rogue Valley Blues Festival

Honoring the Old, Celebrating the New

By Ariella St. Clair

The Sixth Annual Rogue Valley Blues Festival kicks off on Friday evening January 13th at the Historic Ashland Armory, with an acoustic show. Doors open at 6 p.m. for a barbecue dinner (sold separately), with music beginning at 7:30 p.m. Honoring the old, the headliner this year is **Mississippi Delta Blues legend David Honeyboy Edwards** performing with **Michael Frank** on harmonica. Edwards turned 90 years old in 2005 and he is still touring the world. Living in Chicago since the 1950s, Edwards was born in Shaw, Mississippi. During the '30s, he worked as a solo player and with the likes of Robert Johnson, Tommy Johnson and Tommy McClellan. He's been performing and recording ever since and in 1996, Edwards was inducted into the Blues Hall of Fame. This is a once-in-a-lifetime chance to experience one of the last original acoustic Delta blues players.

Also performing Friday evening is **Mary Flower**, a singer with a resonant, sultry voice, a consummate fingerstyle guitarist, and a master of lap slide guitar. Opening the show is **Walker T. Ryan**, whose "recreations of blues classics, obscure blues and his originals add up to one of the most seasoned, talented performers on the



Mississippi Delta Blues legend David Honeyboy Edwards with Michael Frank.

HONORING THE OLD,
CELEBRATING THE NEW: THE
SIXTH ANNUAL ROGUE
VALLEY BLUES FESTIVAL
FEATURES MAIN EVENTS AT
THE HISTORIC ASHLAND
ARMORY, OAK AND B
STREETS AND TAKES PLACE
ON THE MARTIN LUTHER
KING JR. HOLIDAY WEEKEND.
JANUARY 13-15.

West Coast" (Mike Myers, KRVM).

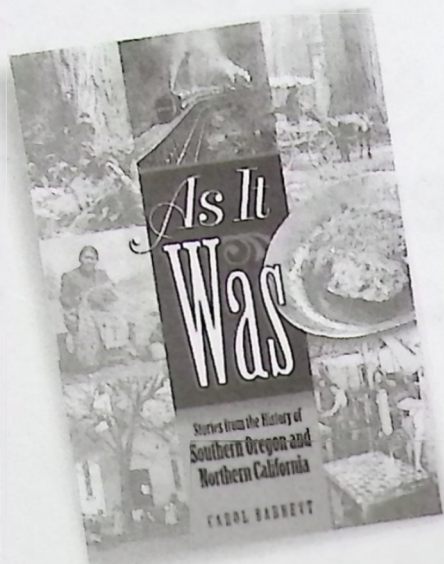
Perhaps acoustic blues is a little tame for your taste? On Saturday evening you can dance to the music of **Little Charlie & the Nightcats**, **Ellen Sheeley & The Core**, and **Papa Keith Liddy & the Washington Street Gang**. Doors open at 6 p.m. for dinner with Liddy kicking off the evening at 6:30 p.m.

Little Charlie & the Nightcats started out in the mid-'70s and began recording a decade later. The two constants over the Nightcats' long history

are co-founders Little Charlie Baty (guitar) and Rick Estrin (harmonica, lead vocals). Baty's biting licks are the perfect complement to Estrin's devil-may-care swagger and wryly humorous, storytelling lyrics. The band's music is electric urban blues of the Chicago variety, but mixes in bits of other styles, including soul, swing, jump blues, and Western swing.

Blonde dynamo Ellen Sheeley has been a professional musician for most of her life. She was the leader, arranger and lead vocalist of the well-known Rogue Valley band, Blues X-Press, from 1994 to 2002. Her new band, The Core, consists of Andy Pimentel on keyboards, Mark Stever on drums, Chris Graves on guitar and John Trujillo on bass. Papa Keith Liddy and the Washington

CONTINUED ON PAGE 15



As It Was: Stories from the History of Southern Oregon and Northern California

BY CAROL BARRETT

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INSIDE THE BOX

Scott Dewing

Sex, Lies and The .XXX Debate

Well, now that I have your attention, let me tell you the Internet's "dirty little secret": online porn is big business, so big that pornographic websites account for 12 percent of all websites on the World Wide Web. That's more than 4 million porn sites that annually receive 72 million visitors and generate \$2.5 billion in revenue.

And when we're not viewing porn online, we're busy searching for it. Of course, when I say "we" I don't really mean you and me—I mean all those *other* Internet miscreants out there who regularly visit porn sites, which in the U.S. is estimated to be 40 million users. With a total of 200 million Internet users in the U.S. that means that 1 out of every 5 has, or will, surf porn sometime this year. In regards to searching for pornographic material online, 25 percent of all

search engine requests are pornography related. According to the uncensored version of the Wordtracker Report, which lists the top keyword searches on the Internet, the current top three keyword searches are related to pornography. No. 3 is "sex". No. 2 is "porn". And the #1 keyword search is for—well, let's just say that it rhymes with "wussy", which is what you might call me for not writing the actual word.

And it's not just the top three keyword searches that have to do with porn—50 percent of the top 100 keyword searches are directly related to a search for pornography. Other phrases such as "Paris Hilton" and "Pamela Anderson" probably aren't search phrases that were typed in by curious fans looking for these women's *curriculum vitae* online. The only saving grace

amidst the mostly disgraceful and pathetic list of top 100 search words is "poetry", which amidst the smut quest is holding steady at #8. That means there is either a highly literate and cultured class of Internet users out there (you know, like you and me) amongst the porn-searching rabble, or it suggests some causal relationship between porn and poetry in which the viewing of porn makes one prone to reading poetry or the reading of poetry makes one yearn for porn. Either scenario is disturbing and cries out for a doctoral thesis that I'm sure would find no shortage of college-aged volunteers to surf porn for a couple of hours to determine if that creates an uncontrollable desire to read some poetry. Finding volunteers to read poetry to see if that elicits desires to view porn may be a bit harder to come by.

This past summer, the Internet Company for Assigned Names and Numbers (ICANN), the non-profit organization that manages domain names and IP addresses, approved a proposal to add a new ".xxx" domain extension. The "dot-triple-x" extension would be reserved for pornographic websites, essentially creating a "red-light district" on the Internet. Proponents of the plan to create the .xxx domain name extension argued that it would provide better regulation of pornography websites as well as protection for children because it would simplify content filtering for homes and school networks.

The idea of creating a segregated domain for sex sites was not a new one. It has been being debated since the late 1990s. In testimony before the Commission on Online Child Protection (COPA) in June

THE "DOT-TRIPLE-X"
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2000, Senator Joe Lieberman, a Connecticut Democrat with presidential aspirations, stated, "As I understand it, you are weighing the pros and cons of creating a special domain to accommodate X-rated or other forms of adult content and segregate it away from kids. This idea, which would in effect establish a virtual red-light district... has a lot of merit, for rather than constricting the Net's open architecture it would capitalize on it to effectively shield children from pornography..."

ICANN didn't approve the first attempt at creating a .xxx domain. Ironically, that domain extension was turned down along with .kids, which would have been used for kid-oriented and kid-friendly websites. Democrat's, such as Lieberman, were not the only ones outraged with the ICANN withdrawal of the .xxx domain. Fred Upton, a Republican representative from Michigan, railed that the .xxx domain would have been "a means of protecting our kids from the awful, awful filth, which is sometimes widespread on the Internet."

Fast-forward five years and ICANN announced yet again its intention to approve the .xxx domain—only to renege on that a couple months later. Why is ICANN flip-flopping more than John Kerry in an election year? Well, turns out that Kerry and ICANN have a common thorn in their side that comes from the same Bush. ICANN's flip-flop in this round of the dot-triple-x debate came after Bush administration officials objected to the creation of a the .xxx domain extension, citing concerns about a virtual red-light district reserved exclusively for pornography. Apparently it's better to let porn-pushers intermingle their domains in the .com, .net, .org and other common name-spaces rather than segregate and regulate them in the exclusive .xxx arena.

The U.S. Department of Commerce (DoC), which ultimately has oversight of ICANN, "received nearly 6,000 letters and emails from individuals expressing concern about the impact of pornography on families," according to Michael Gallagher, the DoC's assistant secretary. Wow, "nearly 6,000"... that represents like *nearly* .02 percent of the U.S. population. The DoC listened though and ICANN kowtowed to its wish to kill the .xxx domain initiative. I wonder if any of these concerned activist received thank you letters or emails from the porn industry lobbyists who are also opposed to the .xxx domain extension?

The terrible irony here is that approving and establishing a .xxx domain would do more to put controls on Internet pornographers than not having the exclusive domain extension. The Bush administration, however, has pressured ICANN to drop the .xxx domain because of paranoia that allowing its establishment would show tacit consent for the allowed existence of pornography on the Internet. The debate over the .xxx domain is sure to continue and will never gain traction as long as ICANN continues to be a wussy.

SPOTLIGHT *From p. 13*

Street Gang take rocking delta blues and fuse it with old school rhythm and blues to come up with a sound that's distinctly their own. Keith Liddy is on guitar and vocal, Jeff Fretwell on bass, Dave Hampton on keyboards and Rich Dimond on drums.

Celebrate the new Sunday evening when **Ben Rice and the Youth of Blues** takes the stage from 6-8 p.m. Nominated for several Portland Cascade Blues Society Muddy Awards, band members range in age from 14-17. In the last two years, the band has played the largest blues festivals in the Northwest, including Portland's Waterfront Blues Festival and Winthrop's Rhythm and Blues Festival and opened for Dave Mason and Kenny Neal at the Rose Festival in Portland last summer.

A festival wouldn't be complete without workshops. Saturday workshop schedule is as follows: 11 a.m., David Honeyboy Edwards, guitar; 12:30 p.m., Mary Flower, guitar; 2 p.m., Mary Flower, History of Women in the Blues. Sunday workshop schedule is: 11 a.m., Charles Baty, guitar; 12:30 p.m. Rick Estrin, harmonica; 2 p.m. Michael "Hawkeye" Herman, History of Blues Guitar Styles. Workshops take place at the Historic Ashland Armory.

The Oregon Stage Works Theater in the A Street Marketplace is hosting a Children's Stage on Saturday. At 1 p.m., Michael "Hawkeye" Herman teaches the art of the blues kazoo. Kids receive a free kazoo. At 2 p.m., Walker T. Ryan teaches Rhythms in the Blues. You'll clap, grunt, sing, stomp, and make rude noises.

Rounding out the Blues Festival are free performances at Alex's Restaurant and

As for me, I've had just about enough of this debate over the dirty business of Internet pornography. I think I'll go read some poetry. ■

Scott Dewing is a technology consultant, writer and the CIO of Vortx, Inc., a technology company located in Ashland, Oregon, www.vortx.com. Archives of his columns are available at his website, www.insidethebox.org.

the Standing Stone Restaurant from 12-4 p.m.

Tickets are \$50 for a weekend pass that includes all concerts and workshops; \$25 Friday evening only; \$28 Saturday evening only; \$15 each workshop; and \$5 Sunday evening. Children's Stage is by donation. Dinner is a separate charge. Tickets are available at the Music Coop in the A Street Marketplace, Ashland Chamber of Commerce, Larry's Music in Medford and Grants Pass, on-line at www.stclairerevents.com or by calling 541-535-3562. ■



Mary Flower performs Friday evening at the Ashland Armory as part of the Rogue Valley Blues Festival.

Michael Feldman's

Whad'Ya Know?

All the News that Isn't

Democrats call for an immediate withdrawal, whenever. Send in more troops while reducing overall numbers. Stay the return course. Turn tail and walk. A cut and stay strategy.

Mr. Bush gave a big policy address at Annapolis and said, if he had it to do all over again, he wouldn't show up for the Navy.

We'll be out just as soon as the Iraqi forces are trained—right now they're up to Police Academy One.

President Bush has what he calls a "strategy for victory"—although it's "victory" in the Baptist sense.

The Pentagon, making its own plans, is removing the struts from the copters. No clinging this time.

Don Rumsfeld has an epiphany and will now call the insurgents "Injuns."

Cindy Sheehan down to balloon bending and juggling to attract attention.

Saddam to plead "temporary megalomania."

Army raising the upper age limit to attract older recruits from fast food service—and you get to keep the rank of crew chief.

Hillary calls for withdrawal by end of 2006; Bill says he may need a little more time.

CIA head asks is it water torture when you pay a lot of money for the exact same thing at some fancy spa?

Big oil marketing strategy a huge success as \$2.00 a gallon gas seems cheap.

If a government falls in Canada and there's nobody there to hear it, what's with that, eh?

Deer harvest was good in Wisconsin, but they keep getting stuck in the combine. Can't hardly blow them up to the silo.

And climate change in Wisconsin threatens to turn it into Illinois

That's all the news that isn't.

**12 Noon Saturdays on JPR's
News & Information Service**

ON PRINCIPLE

Steve Wax

Thoughts on American Democracy

*JPR proudly partnered with the Oregon Council for the Humanities (OCH) and independent public radio producer David Welch and produced **On Principle**, a radio series with local roots and national significance. This innovative program invited Oregonians to think about and discuss five core principles of American democracy: individual freedoms, equality, economic opportunity, civic engagement, and justice. **On Principle** asks us to reflect on whether these founding principles continue to bind us together as a nation in the twenty-first century. Transcripts of the eight part series will be printed in the **Jefferson Monthly** through March of 2006. Audio versions of these essays are available on our website www.ijpr.org.*

Hi, my name is Steve Wax. I'm 56 years old. I am the head of the Federal Public Defender Office here in Oregon and have been for 21 years. I grew up in a community that was quite different from the communities in which most people grow up. It was a group of professionals who got together around the ideas of Frank Lloyd Wright and created an environment that was very different from the traditional suburb. It was a place that was full of ideas.

Core freedoms for me would be political, religious and not in the sense of choosing my religion but being able to choose to be religious or not. I mean, being able to think what I choose when I want without governmental interference, to be able to do what I want without governmental interference, or at least with the minimal amount of interference that is possible in a society that has to be organized with a government. The infusion of faith and religion into the political dialogue the way it has been in the last four years can have some very serious negative consequences. When

values are put out to the body politic in that way, you cut off dialogue, and if you cut off dialogue you have the potential for increasing intolerance.

The Declaration of Independence has ringing words: All men are created equal. Did they mean? Or did they mean women? Did they mean humans? Interesting questions there. But, little more than a decade later when the Constitution was written, we had the three-fifths clause in it. So from the founding of the country, while we said in the Declaration everyone's equal, we said in the written document of the Constitution, "No, they're not," and we have been struggling with that legacy ever since.

One area in which I see some threat to the freedom of assembly has been in the last several years with the Muslim community where the fears that were generated by the attacks on September 11th have put members of the Muslim community under a microscope and have subjected them to, in many instances, you know, visits to, you know, individual homes with the FBI and other people seeking information, and surveillance at and probably attendance at mosques and other places where Muslims gather.

Whenever government starts engaging in surveillance of group activity there's a danger that the freedom to assemble will be threatened. I think that if my skin were a different color, you would probably hear me saying, from personal experience, that there are some significant problems, even here in Portland with unequal treatment of African Americans and Mexican Americans. The phrase "driving while Black" or "driving while Hispanic" comes into the common parlance because enough people feel that they have been stopped in their vehicles because of the color of their skin, not because they have committed a criminal or traffic act. The overwhelming majority of

white people don't get stopped and pulled over for failing to turn on the signal 100 feet before the intersection; more Black/Hispanic people do.

In seeing how other people view my clients, it is a reminder of the importance of saying to everyone at all times, "This is a human being, and there but for the grace

of God, go you and I." The line between my clients and those people who are not my clients is very thin, and what I've seen of human nature says to me that all of us have within ourselves the ability to do what my clients do. All of us have the ability to be law-abiding citizens. And that line gets pushed back and forth for a variety of rea-

sons and in different ways at different times in a person's life.

I'm not cynical about what I do and believe more strongly today in the rule of law and the values of our country and Constitution than I did before I tried my first case, which was 32 years ago.

Broadcast date: 6/24/05 ■

A PROFIT RUNS THROUGH IT *From p. 11*

could make a decision like this regarding this project." Then he adds. "Not all decisions we make are a public process."

This is where, when it comes to water, many would depart from Stacher's thinking. Of all things, they argue, water should be democratically managed. "This comes down to the core of life itself," says Watershed Council member Frank DeRoss. Like DeRoss, many are philosophically opposed to commodifying such an essential resource, arguing that it is a step toward further privatization of public utilities—an issue that has sparked controversy globally. One McCloud resident points out that water should be protected under the Public Trust Doctrine, the legal foundation for the common ownership of public resources.

Some Nestle advocates dismiss this thinking as lofty and idealistic, since the town's pre-1912 water rights are subject to forfeiture by the state—a practice called "use it or lose it." According to this law, if water rights are not put to "reasonable use" the state can take them and reallocate them. Since two-thirds of California's precipitation falls in the northern one-third of the state, McCloud's excess water could be targeted as a source for drier areas down south.

"The southern end of this state is dying for water," says former Service District board member Ken Goates. "How long is it going to be before the state takes our water?"

Divided waters

While the lawsuit filed by the McCloud Concerned Citizens is under appeal, the agreement between Nestle and the Service District remains in effect and the environmental review process is underway. Meanwhile, on Fridays, Nestle representative Dave Palais sits downtown at the

McCloud Community Resource Center to answer questions about the project. People bring him gratitude or interrogation, depending on their viewpoint. He understands that big corporations are likely to arouse conflict and wishes that people could open their minds and realize that corporations can actually do some good; Nestle's Poland Spring water brand did receive the Governor's Award for Environmental Excellence, and the corporation has instituted a Good Neighbor Policy. But for him, dealing with skepticism is just part of the process. No community that he can think offhand has ever prevented Nestle from moving in.

Which is why, perhaps, that even McCloud residents who welcome the plant speak of Nestle with a tinge of fear; the corporation could conceivably just buy the historic mill property, drill wells and build the structure they planned: a facility so large that every building in McCloud could fit under its roof. As one resident says, they might as well have a contract: "We are safe with the contract. Without the contract we are not." A former Service District board member concedes it might not be the best contract, but that "you try and tell a big corporation what to do and see what you get." One resident worries that all the controversy has "ticked [Nestle] off to the point where they are going to get even." Burris takes a more moderate view: "We all have something to fear of big industry, but they are practically the only ones who can afford to pay benefits."

As long as rural communities are impoverished, corporations like Nestle have an appeal. Patty views opposition to the plant as a luxury that only certain people can afford: "They are well-off, they are okay in life. They are not someone like me who works for \$7.25 an hour," she says. Opponents to the plant have quickly been

coming up with alternative visions for a more diversified economy—more businesses like Terra Mai, a growing reclaimed wood business which employs 20. They caution against depending on a single employer like Nestle, a lesson from the town's timber days. But people like Patty are anxious. Drug-use in her subsidized apartment building seems to be getting worse and she wants to move out soon. She envisions a house with a yard for her son to play in.

Frustration in the once tight-knit community is building, and causing some to boycott certain businesses. Confusion lingers about contract, about how much water Nestle can take, what boreholes are, and about the implications of having a foreign-based corporation hold a stake in their water. Those in favor of the plant accuse the opposition of dividing the town; the opposition blames it on Nestle.

It's ironic that in a school book Nestle designed to help children learn about water, a story set in the Civil War era touts the power of water to bring adversaries together:

... springs have provided refuge even during times of conflict. These special places remind us that regardless of our differences, we are all connected through water.

What the book never explains is the conflict that arises when these "refuges" become the domain of powerful corporations, with water an item to be bottled and sold. ■

Christina Ammon is a freelance writer living in Ashland, Oregon and recipient of an Oregon Literary Arts Fellowship for literary nonfiction. She can be reached at: earthdakini@yahoo.com



PROGRAM GUIDE

At a Glance

Focus

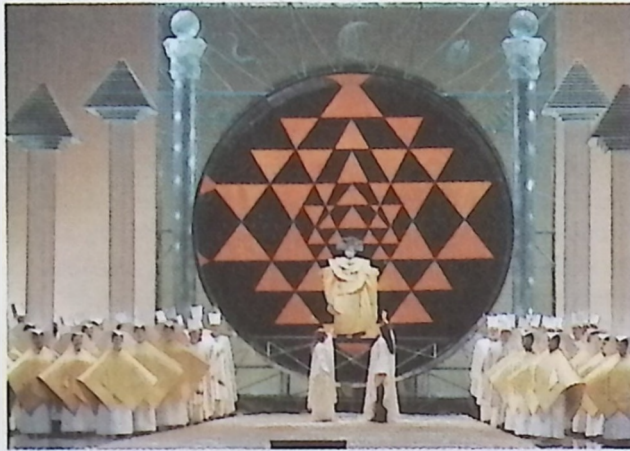
CLASSICS & NEWS SERVICE

KSOR / KSRS / KNYR / KSRG
KOOZ / KNHT / KLMF

Mozart and the Met!

January 2006 marks the 250th birthday of Wolfgang Amadeus Mozart, and throughout the month, JPR is celebrating with a Month of Mozart. Tune in daily for many of the composer's greatest works sprinkled throughout our classical programming.

This year also marks the 75th anniversary of the *Metropolitan Opera's* live Saturday matinee broadcasts, the longest running classical music series in U.S. broadcast history. The Met broadcasts have brought opera into millions of American homes. January begins with Donizetti's *L'Elisir d'amore*. Then, the Met joins in the Mozart celebration with recordings chosen from the Met's vast archive of past radio broadcasts. In addition, the Met will broadcast two of Mozart's operas live during the

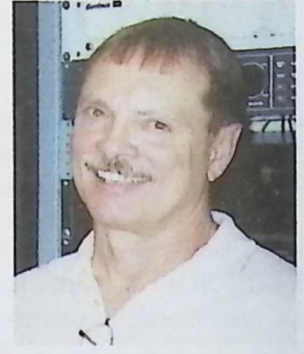


The final scene in Mozart's "Die Zauberflöte," broadcast January 21st on JPR's *Classics & News* service.

month: *Die Zauberflöte* on January 21 and *Così fan tutte* on January 28. Tune in for the new season of the *Metropolitan Opera* – Saturdays at 10:30am on the Classics & News Service.

Volunteer Profile: Rick Huebner

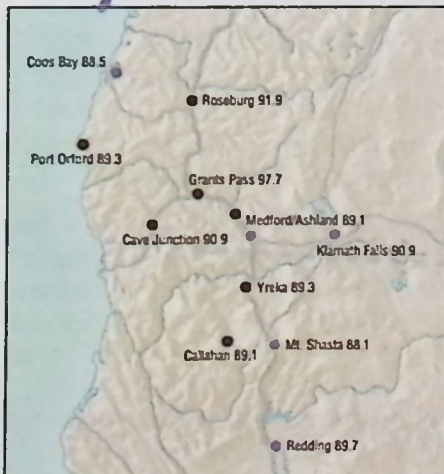
This January, Rick will celebrate his 6th year of producing Herman Edel's immensely popular series On With The Show. He continues to enjoy the hours spent with his friend and 'Broadway mentor' Mr. Edel, in the confines of the JPR studios.



We both continue to travel a great deal during our year. I return to Alaska in the summer to fly around Denali (a.k.a. Mt McKinley) and Herman to his new winter digs in Southern California. While sharing the production responsibilities with Don (*the man*) Matthews, the schedule is oft times busy. At home I have finally finished my 4-year construction project and now have found a new way to spend my retirement. I still enjoy hiking the hills around our valley but I really

CONTINUED ON PAGE 21

Rhythm & News www.ijpr.org



- FM Transmitters provide extended regional service.
- FM Translators provide low-powered local service.

Stations

KSMF 89.1 FM
ASHLAND

KSBA 88.5 FM
COOS BAY

KSKF 90.9 FM
KLAMATH FALLS

KNCA 89.7 FM
BURNLEY/REDDING

KNSQ 88.1 FM
MT. SHASTA

Translators

**CALLAHAN/
FT. JONES 89.1 FM**

CAVE JCT. 90.9 FM

GRANTS PASS 97.7 FM

PORT ORFORD 89.3 FM

ROSEBURG 91.9 FM

YREKA 89.3 FM

Monday through Friday

5:00am Morning Edition

N. CALIFORNIA STATIONS ONLY

7:50am California Report

9:00am Open Air

3:00pm All Things Considered

5:30pm Jefferson Daily

6:00pm World Café

8:00pm Echoes

10:00pm Late Night Jazz with Bob Parlocha

Saturday

6:00am Weekend Edition

10:00am Living on Earth

11:00am Car Talk

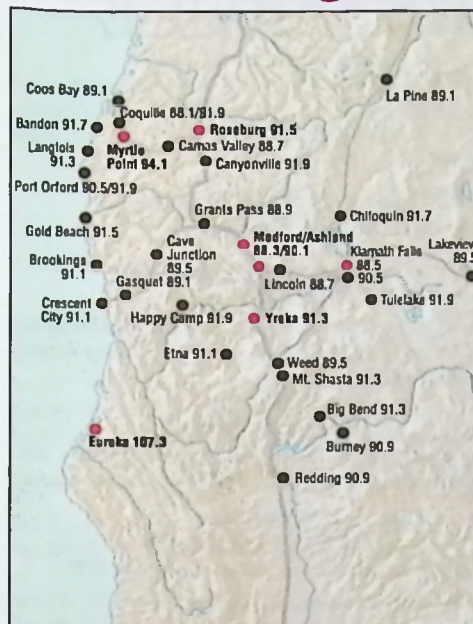
12:00pm E-Town

1:00pm West Coast Live

3:00pm Afropop Worldwide
4:00pm World Beat Show
5:00pm All Things Considered
6:00pm American Rhythm
8:00pm Grateful Dead Hour
9:00pm The Retro Lounge
10:00pm The Blues Show

Sunday

6:00am Weekend Edition
9:00am Marian McPartland's Piano Jazz
10:00am Jazz Sunday
2:00pm Rollin' the Blues
3:00pm Le Show
4:00pm New Dimensions
5:00pm All Things Considered
6:00pm Folk Show
9:00pm Thistle & Shamrock
10:00pm Music from the Hearts of Space
11:00pm Late Night Jazz/Bob Parlocha



- FM Transmitters provide extended regional service. (KSOR, 90.1FM is JPR's strongest transmitter and provides coverage throughout the Rogue Valley.)
- FM Translators provide low-powered local service.

Stations

KSOR 90.1 FM*

ASHLAND
*KSOR dial positions for translator communities listed below

KSRG 88.3 FM

ASHLAND

KSRS 91.5 FM

ROSEBURG

KNYR 91.3 FM

YREKA

KOOZ 94.1 FM

MYRTLE POINT/
COOS BAY

KLMF 88.5 FM

KLAMATH FALLS

KNHT 107.3 FM

RIO DELL/EUREKA

Translators

Monday through Friday

- 5:00am Morning Edition
- 7:00am First Concert
- 12:00pm Siskiyou Music Hall
- 4:00pm All Things Considered
- 4:30pm Jefferson Daily
- 5:00pm All Things Considered
- 7:00pm State Farm Music Hall

Saturday

- 6:00am Weekend Edition
- 8:00am First Concert
- 10:30am The Metropolitan Opera
- 2:00pm From the Top
- 3:00pm Played in Oregon

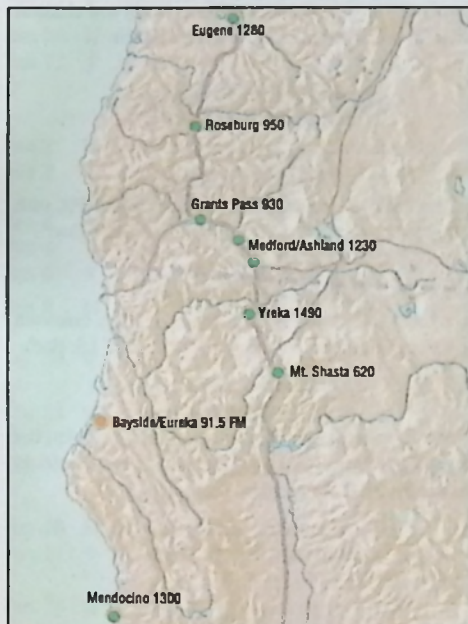
- 4:00pm All Things Considered
- 5:00pm EuroQuest
- 5:30pm On With the Show
- 7:00pm State Farm Music Hall

Sunday

- 6:00am Weekend Edition
- 9:00am Millennium of Music
- 10:00am St. Paul Sunday
- 11:00am Siskiyou Music Hall
- 2:00pm Indianapolis On The Air
- 3:00pm Car Talk
- 4:00pm All Things Considered
- 5:00pm To the Best of Our Knowledge
- 7:00pm State Farm Music Hall

Bandon 91.7	Coquille 88.1	Klamath Falls 90.5	Merrill, Malin, Tulelake 91.9
Big Bend, CA 91.3	Coos Bay 89.1	Lakeview 89.5	Port Orford 90.5
Brookings 91.1	Crescent City 91.1	Langlois, Sixes 91.3	Parts of Port Orford, Coquille 91.9
Burney 90.9	Etna/Ft. Jones 91.1	LaPine, Beaver Marsh 89.1	Redding 90.9
Camas Valley 88.7	Gasquet 89.1	Lincoln 88.7	Sutherlin, Glide TBA
Canyonville 91.9	Gold Beach 91.5	Mendocino 101.9	Weed 89.5
Cave Junction 89.5	Grants Pass 88.9	Mt. Shasta, McCloud, Dunsmuir 91.3	
Chiloquin 91.7	Happy Camp 91.9		

News & Information



- AM Transmitters provide extended regional service.
- FM Transmitter

Stations

KSJK AM 1230

TALENT

KAGI AM 930

GRANTS PASS

KTBR AM 950

ROSEBURG

KRVM AM 1280

EUGENE

KSYC AM 1490

YREKA

KMJC AM 620

MT. SHASTA

KPMO AM 1300

MENDOCINO

KNHM 91.5 FM

BAYSIDE/EUREKA

Monday through Friday

- 5:00am BBC World Service
- 7:00am Diane Rehm Show
- 8:00am The Jefferson Exchange
- 10:00am Here and Now
- 11:00am Talk of the Nation
- 1:00pm To the Point
- 2:00pm The World
- 3:00pm Fresh Air with Terry Gross

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

- 3:00pm News & Notes

- 4:00pm Open Source (Mon.-Thurs.)
- Tech Nation (Fri.)
- 5:00pm On Point
- 6:00pm Fresh Air (repeat of 3pm show)

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

- 6:00pm News & Notes (repeat of 3pm broadcast)

- 7:00pm As It Happens
- 8:00pm The Jefferson Exchange (repeat of 8am broadcast)
- 10:00pm BBC World Service

Saturday

- 5:00am BBC World Service

- 8:00am Marketplace Money
- 9:00am Studio 360
- 10:00am West Coast Live
- 12:00pm Whad'Ya Know
- 2:00pm This American Life
- 3:00pm A Prairie Home Companion
- 5:00pm Selected Shorts
- 6:00pm Fresh Air Weekend
- 7:00pm New Dimensions
- 8:00pm BBC World Service

Sunday

- 5:00am BBC World Service
- 8:00am To the Best of Our Knowledge
- 10:00am On The Media
- 11:00am Marketplace Money
- 12:00pm Prairie Home Companion
- 2:00pm This American Life
- 3:00pm Studio 360

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

- 3:00pm Le Show

- 4:00pm Zorba Paster on Your Health
- 5:00pm To be announced
- 6:00pm People's Pharmacy
- 7:00pm The Parent's Journal
- 8:00pm BBC World Service

E-Mail Directory

To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry:

Programming

e-mail: lambert@sou.edu

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (<http://www.npr.org/programs>). Also, many national programs aired on JPR have extensive WWW sites which are linked on our website (<http://www.ijpr.org>) under "JPR Programs." Also use this address for:

- Questions about programming volunteer opportunities
- Comments about our programming
- For story ideas for our daily newsmagazine, *The Jefferson Daily* send us e-mail at daily@jeffnet.org

Marketing & Development

e-mail: westhelle@sou.edu

Inquiries about:

- Becoming a program underwriter
- Making a planned gift to benefit JPR
- Ways to spread the word about JPR
- Questions about advertising in the *Jefferson Monthly*

Membership / Signal Issues

e-mail: whitcomb@sou.edu

Questions about:

- Becoming a JPR member
- The status of your membership including delivery of any "thank you" gift
- Questions about fundraising volunteer opportunities
- Reports regarding signal outages or problems (please include your town and JPR service in your message)

Administration

e-mail: christim@sou.edu

General inquiries about JPR:

- Questions about the best way to contact us
- Information about our various stations and services

Suggestion Box

e-mail: jeffprad@jeffnet.org

Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.

Jefferson Monthly

e-mail: hepburna@sou.edu

CLASSICS & NEWS SERVICE

KSOR 90.1 FM
ASHLAND

KSRS 91.5 FM
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KNYR 91.3 FM
YREKA

KSRG 88.3 FM
ASHLAND

KLMF 88.5 FM
KLAMATH FALLS

KOOZ 94.1 FM
MYRTLE POINT/COOS BAY

KNHT 107.3 FM
RIO DELL/EUREKA

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DUE TO EARLY PUBLICATION DATES ALL INFORMATION IS SUBJECT TO CHANGE

MONDAY-FRIDAY

5:00am-6:50am

Morning Edition

The latest in-depth international and national news from national Public Radio, with Renee Montagne and Steve Inskeep.

6:50-7:00am

JPR Morning News

Includes weather for the region.

7:00am-Noon

First Concert

Classical music throughout the morning. Includes: NPR news at 7:01 and 8:01, *Earth and Sky* at 8:35 am, *Calendar of the Arts* at 9:00 am, *Featured Works* at 9:05, *As It Was* at 9:30, and *Composer's Datebook* at 10:00 am.

Noon-4:00pm

Siskiyou Music Hall

Classical Music, hosted by Valerie Ing-Miller and Milt Goldman. Includes NPR News at 12:01pm, *As It Was* at 1:00pm, *Featured Works* at 2:05, and *Earth & Sky* at 3:30pm.

4:00pm-4:30pm

All Things Considered

The latest news from NPR, with hosts Robert Siegel, Michelle Norris and Melissa Block.

4:30-5:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Jessica Robinson and the JPR news team.

5:00pm-7:00pm

All Things Considered

The latest international and national news from NPR.

7:00pm-2:00am

State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents bring you classical music every night, with hosts Bob Christensen, Ted Askew, and Steve Seel.

SATURDAYS

6:00am-8:00am

Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00am-10:30am

First Concert

Classical music to start your weekend, hosted by Michael Sanford. Includes *Nature Notes* with Dr. Frank Lang at 8:30am, and *Calendar of the Arts* at 9:00am.

10:30am-2:00pm

The Metropolitan Opera

2:00pm-3:00pm

From the Top

A weekly one-hour series profiling young classical musicians taped before a live audience in major performance centers around the world.

3:00pm-4:00pm

Played In Oregon

Host Robert McBride showcases some of Oregon's best chamber groups, soloists, and full orchestras in performance.

4:00pm-5:00pm

All Things Considered

The latest international and national news from NPR.

5:00pm-5:30pm

EuroQuest

Host Jonathan Groubert brings public radio listeners a wide-ranging view of topics each week spanning Europe and crossing the boundaries of government, art, environment, science and more.

5:30pm-7:00pm

On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00pm-2:00am

State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance Agents bring you classical music, with hosts Steve Seel and Valerie Kahler.

SUNDAYS

6:00am-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am-10:00am

Millennium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00am-11:00am

St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McGlaughlin hosts.

11:00am-2:00pm

Siskiyou Music Hall

Classical music hosted by Mindy Ratner.

2:00pm-3:00pm

Indianapolis On The Air

3:00pm-4:00pm

CarTalk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor.

4:00pm-5:00pm

All Things Considered

The latest news from NPR.

5:00pm–7:00pm

To the Best of Our Knowledge

Two hours devoted to discussion of the latest issues in politics, culture, economics, science and technology.

7:00pm–2:00am

State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents present classical music, with hosts Steve Seel and Valerie Kahler.

FEATURED WORKS

* indicates January birthday

First Concert

- Jan 2 M J.S.Bach: Concerto for Three Violins
 Jan 3 T Grainger: *In a Nutshell*, suite
 Jan 4 W Cimarosa: Two-Flute Concerto
 Jan 5 H D'Indy: *Souvenirs*, op. 52
 Jan 6 F Castelnuovo-Tedesco: Concertino for Harp, String Quartet, and three Clarinets
 Jan 9 M Hahn: *Le Bal de Beatrice d'Este*
 Jan 10 T St. Georges: Violin Concerto in D, #1, op. 3
 Jan 11 W Janacek: *Youth*, Suite for wind sextet
 Jan 12 H Glazunov: *Karelian Legend*
 Jan 13 F Respighi: *Three Botticelli Pictures*
 Jan 16 M Herbert: 5 Pieces for Cello and Strings
 Jan 17 T Dukas: *La Peri*
 Jan 18 W Foss: Renaissance Concerto for Flute
 Jan 19 H Haydn: Symphony #64
 Jan 20 F Gershwin: *Rhapsody in Blue*
 Jan 23 M Holzbauer: Symphony #1, op. 3
 Jan 24 T Liszt: *Fantasy on Hungarian Folk-Tunes*
 Jan 25 W Debussy: *Children's Corner*
 Jan 26 H Johann Stamitz: Clarinet Concerto in B-flat
 Jan 27 F Mozart*: Horn Concerto K. 495
 Jan 30 M Ravel: Piano Concerto in G
 Jan 31 T Herbert: *Irish Rhapsody*

Siskiyou Music Hall

- Jan 2 M Rimsky-Korsakov: Sheherazade, Op. 35
 Jan 3 T Pergolesi*: Concerto in B flat for Violin & Strings
 Jan 4 W Suk*: *Praga*
 Jan 5 T Medtner*: Piano Concerto No. 1
 Jan 6 F Scriabin*: Symphony No. 2
 Jan 9 M Ries: Symphony No. 1 in D Major, Op. 23
 Jan 10 T Tchaikovsky: Symphony No. 2, "*Little Russian*"
 Jan 11 W Beethoven: Sonata in C, Op. 2
 Jan 12 T Pizzetti: *Rondo Veneziano*
 Jan 13 F Graupner*: Overture in F for Recorder & Strings
 Jan 16 M Janacek: On the Overgrown Path
 Jan 17 T Berwald: Violin Concerto in C sharp minor
 Jan 18 W Holzbauer: Symphony in E flat
 Jan 19 T R. Strauss: String Quartet in A
 Jan 20 F Piston*: Symphony No. 4
 Jan 23 M Balakirev: Piano Concerto in E flat Major
 Jan 24 T ETA Hoffmann*: Grand Piano Trio in E
 Jan 25 W Clara Schumann: Piano Concerto in A minor
 Jan 26 T Lalo*: *Symphonie Espagnole*
 Jan 27 F Mozart*: Symphony No. 40

- Jan 30 M J.S. Bach: Brandenburg Concerto No. 5
 Jan 31 T Franz Schubert*: Symphony No. 9, "*The Great*"

HIGHLIGHTS

Metropolitan Opera

January 7 • L'Elisir d'amore by Gaetano Donizetti
 Conductor: Maurizio Barbacini
 Ruth Ann Swenson, Ramón Vargas, Peter Coleman-Wright, and Andrew Shore

January 14 • A Mozart Celebration
 From the Met Radio Archives

January 21 • Die Zauberflöte by Mozart
 Conductor: Paul Daniel
 Mary Dunleavy, Erika Miklósa, Eric Cutler, Nathan Gunn, Julien Robbins and Morris Robinson

January 28 • Così fan tutte by Mozart
 Conductor: James Levine
 Alexandra Deshorties, Magdalena Koz'ená, Nuccia Focile, Matthew Polenzani, Mariusz Kwiecien and Thomas Allen

Saint Paul Sunday

January 1 • James Galway, flute; Phillip Moll, piano
 Benjamin Goddard: Allegretto
 Traditional: The Dawning of the Day
 Camille Saint-Saens: Mon Coeur S'ouvre A Ta Voix (from Samson et Dalila)
 Gabriel Faure: Fantasy for Flute and Piano, Op. 79
 Francis Poulenc: Sonata for Flute and Piano
 I. Allegro Malinconico
 II. Cantilena: Assez lent
 III. Presto giocoso
 Phillipe Gaubert: Nocturne and Allegro scherzando
 John Denver: Annie's Song

January 8 • Joshua Bell, violin; Frederic Chiu, piano
 Ludwig van Beethoven: Sonata for violin and piano No. 5 in F major, Op. 24, "Spring"
 Pyotr Tchaikovsky: "Souvenir of a Beloved Place" Meditation in d minor. Op. 42, No. 1
 Pyotr Tchaikovsky: Melodie, Op. 42, No. 3
 Pablo de Sarasate: Introduction et Tarantelle, Op. 43

January 15 • The Brentano String Quartet
 Carlos Gesualdo (arr. Bruce Adolph): Madrigals Book VI
 Deh, come invan sospiro
 Belta, piche t'assenti
 Resta di darmi noia
 Gia pianis nel dolore
 Moro, lasso
 Wolfgang Amadeus Mozart: String Quartet in A major, No. 18, K. 464

January 22 • Dawn Upshaw, soprano;

Gil Kalish, piano
 Franz Schubert: Im Fruhling, No. 70
 Gustav Mahler: Two Songs from Des Knaben Wunderhorn
 Ich ging mit Lust durch einen grünen Wald
 Lob des hohen Verstands
 Claude-Achille Debussy: Trois Chansons de Bilitis
 La Flute de Pan
 La chevelure
 Le Tombeau des Naiades



Dawn Upshaw

Bela Bartok: Hungarian Folksong Settings. Op. 64 and Op. 92

Fekete fod (Black is the Earth), Op. 64, No. 1
 Hatforintos nota (Six-florin dance), Op. 92, No. 8
 Eddig valo dolgom (Up to now my work), Op. 64, No. 7
 John Harbison: from Mirabai Songs
 Why Mira Can't Go Back to Her Old House
 Where Did You Go?
 William Bolcom: Tow songs from Cabaret Songs, Volume I
 Song of Black Max (Vol 1, No. 5)
 Waitin' (Vol. 1, No. 4)

January 29 • Garrick Ohlsson, piano
 Ludwig van Beethoven: Sonata No. 32 in c minor. Op. 111

I. Maestoso; Allegro con brio ed appassionato
 Alexander Scriabin: Etude Op. 2, No. 1
 Alexander Scriabin: Etude Op. 8, Nos. 4, 12
 Alexander Scriabin: Etude Op. 42, No. 5
 Alexander Scriabin: Poemes Op. 69. Nos. 1, 2
 Alexander Scriabin: Sonata Op. 53, No. 5

From The Top

January 7 • Texas beckons and *From the Top* comes a calling, as the show broadcasts from Dallas this episode. The show will feature young musicians from around the country, including the Texas Boys Choir and the 2004 Junior Division Gold Medal Winner of the Fischhoff National Chamber Music Competition

January 14 • From the Top comes from the Harris Theater for Music and Dance in Chicago, IL this week. The show is highlighted with performances by the prestigious violinist Rachel Barton Pine along with the Chicago Children's Choir and the Chicago Youth Symphony Orchestra.

January 21 • From the Top's special highlights episode gathers some of the favorite guest artist moments from the past couple of seasons. Audiences will be transported to the Kennedy Center where star violinist Midori joined three of young performers to play Haydn's Gypsy Rondo from the Piano Trio in G Major. Edgar Meyer, the man who has single-handedly redefined the double bass for classical music performs one of his own compositions with a young pianist and listeners will hear a mini master class conducted by one of the legends of classical music: the late great Isaac Stern who appeared on the show in the Spring of 2001.

January 28 • From the Top comes from its home venue, Jordan Hall in Boston this week. Audiences will meet a 13 year old pianist who is already a medical student, hear a trio from the Juilliard Pre-College Division perform a work by Astor Piazzolla, and a young tuba player from Washington goes for his first Ferrari ride.

VOLUNTEER

From p. 18

enjoy scaring people with the zany antics executed on our country lanes in my newly acquired 1969 MGB convertible. Lovely wife Lorry continues to cut away at her job in surgery at the Community Hospital in Ashland. My cherished daughter Toby is a Junior at Saint Mary's and keep's me busy... (where's that primmer on raising a teenaged daughter!?!) ... Life's grand. ☐

Keep informed!

Jefferson Daily

Listen to the Jefferson Daily

Regional news

Commentaries

In-depth interviews

Feature stories

4:30pm Monday-Friday

CLASSICS & NEWS

5:30pm Monday-Friday

Rhythm & News



American Rhythm

"The Gourmet Oldies Show"

An eclectic, in-depth retrospective on vintage American music, produced and hosted by Craig Faulkner.

Saturday evenings 6-8:00pm

JPR's Rhythm & News Service

PROGRAM GUIDE

Rhythm & News Service

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MONDAY-FRIDAY

5:00am-9:00am
Morning Edition

The latest in-depth international and national news from national Public Radio, with Renee Montagne and Steve Inskeep. Plus local and regional news at 6:50.

NORTHERN CALIFORNIA ONLY:

7:50am
California Report

A daily survey of California news, following *Morning Edition*, produced by KQED, San Francisco.

9:00am-3:00pm
Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Eric Alan and Eric Teel. Includes NPR news updates at a minute past each hour.

3:00pm-5:30pm
All Things Considered

The latest news from NPR, with hosts Robert Siegel, Michelle Norris and Melissa Block.

5:30pm-6:00pm
The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Jessica Robinson and the JPR news team.

6:00pm-8:00pm
The World Café

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00pm-10:00pm
Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-2:00am
Late Night Jazz with Bob Parlocha

Legendary jazz expert Bob Parlocha signs off the evening with four hours of mainstream jazz. (Jazz continues online until 5 a.m. on iJPR only.)

SATURDAYS

6:00am-10:00am
Weekend Edition

The latest national and international news from NPR.

10:00am-11:00am
Living on Earth

Steve Curwood hosts a weekly environmental news and information program which includes interviews and commentary on a broad range of ecological issues.

11:00-Noon
Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own

brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-1:00pm
E-Town

A weekly hour of diverse music, insightful interviews and compelling information, hosted by Nick and Helen Forster. Includes unusual musical collaborations and the weekly E-achievement Award, given to ordinary people making an extraordinary difference in their own towns.

1:00pm-3:00pm
West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

3:00pm-4:00pm
AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

4:00pm-5:00pm
The World Beat Show

Host Jeannine Rossa blends knowledge and love of world music for an entertaining, accessible and educational hour.

5:00pm-6:00pm
All Things Considered

The latest national and international news from NPR.

6:00pm-8:00pm
American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00pm-9:00pm
The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00pm-10:00pm
The Retro Lounge

Lars & The Nurse present rocking musical oddities, rarities, and obscurities from the last century. Old favorites you've never heard before? Is it deja vu? Or what?

10:00pm-2:00am
The Blues Show

Four hours of Blues from the JPR library hosted by Paul Howell and Derral Campbell.

SUNDAYS

6:00am-9:00am
Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am-10:00am
Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00am-2:00pm

Jazz Sunday

Host George Ewart explores the contemporary jazz world and its debt to the past.

2:00pm-3:00pm

Rollin' the Blues

Derral Campbell presents an hour of contemporary and traditional blues.

3:00pm-4:00pm

Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm-5:00pm

New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00pm-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00pm-9:00pm

The Folk Show

Keri Green and Cindy DeGroft bring you the best in contemporary folk music.

9:00pm-10:00pm

The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00pm-11:00pm

Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00pm-2:00am

Late Night Jazz with Bob Parlocha

HIGHLIGHTS

New Dimensions

January 1 • Dr. Quantum and the Spiritual Laws of Physics with Fred Alan Wolf

January 8 • Raising a Wondrous Child with Dawna Markova

January 15 • A Holistic Approach to Global Warming with Jamie Henn and May Boeve

January 22 • The Celestine Prophecy on the Silver Screen with James & Salle Redfield

January 29 • Brain Games with David L. Weiner

Marian McPartland's Piano Jazz

January 1 • Ruth Laredo

Ruth Laredo is known as America's First Lady of the Piano. One of today's premier classical pianist, Laredo, along with McPartland and Dick Hyman, have produced the wildly popular Three Piano Crossover Concerts, exploring the boundaries between classical music and jazz. Laredo and McPartland continue their genre-blending excursions, juxtaposing Chopin with Jobim, and Scriabin with "Stella by Starlight."

January 8 • Nellie Lutcher

Nellie Lutcher began her career at fifteen as the pianist behind legendary blues singer Ma Rainey. Lutcher eventually developed her own unique singing style and later formed a trio that showcased her unconventional scat-singing and percussive piano-playing. On this *Piano Jazz*, Lutcher plays "Hurry on Down," "Real Gone Guy," and joins McPartland for "I've Got a Right to Sing the Blues."

January 15 • Benny Golson

Sax player Benny Golson has been a jazz innovator for many years. A true legend, Golson got his start with Benny Goodman, Dizzy Gillespie, Lionel Hampton, and Art Blakey. With popular tunes such as "Killer Joe" and "Whisper Not," many of Golson's songs have become jazz standards. He and McPartland perform Ellington's "Prelude to a Kiss" and Golson's classic "I Remember Clifford."

January 22 • Dena Deroose

Dena Deroose began her career in jazz at the keyboard. When arthritis and carpal tunnel made playing impossible, Deroose discovered a talent for singing. After a full recovery, Deroose is back at the piano, this time with the added asset of an amazing voice that critics and fans celebrate. Deroose performs her tune "Home," and joins McPartland for "I Fall in Love Too Easily."

January 29 • Johnny Costa

You may not know the name Johnny Costa, but you've definitely heard his music. He's most famous for his work on the classic PBS program, *Mr. Rogers' Neighborhood*. Bring the kids along for the "swingingest" version of "Won't You Be My Neighbor" you've ever heard as Piano Jazz remembers Johnny Costa.



Johnny Costa

The Thistle & Shamrock

January 1 • Ring in the New

Celebrate the year ahead with a stack of new recordings paving the way into 2006.

January 8 • Winter Heat

Be prepared to mop your brow when you hear the hot instrumentals and warm, passionate singing this week. Kirsty MacColl, Salsa Celtica, Kila, and Natalie MacMaster offer perfect insulation against the winter chill.

January 15 • Spirit of Youth

Get a glimpse of the future of Celtic music in recordings from some rising artists and a few of the masters who have inspired them. You'll hear from North Carolina newcomer Andrew Magill and Chicago great Liz Carroll, who described Magill's first album as "an awesome debut."

January 22 • Mairi MacInnes

Meet this award-winning Gaelic singer from the Outer Hebrides who has travelled throughout North America and Europe with her blend of traditional and contemporary Gaelic song. Hear sample from Mairi's albums *This Feeling Inside*; *Orosay*; and *Tickettyboo*, a selection Gaelic songs for children.

January 29 • And the Winner Is...

Learn the results of the 2005 annual Scots Traditional Music Awards, featuring music from last year's best album, songwriter, instrumentalist, live act, and more. Fiona attended the great envelope opening fest and shares her impressions of this high profile gala.

A "Heart Healthy" recipe
from

Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Sundays at 4pm on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

HUNGARIAN SCALLOPED POTATOES WITH HAM

(Makes 6 servings)

3 Tbsp Unsalted margarine
1/4 Cup All-purpose flour
2 Cups Chicken broth
1 1/2 Cups Low-fat cheddar cheese, grated
1 tsp Freshly ground black pepper
1 tsp Rosemary
2 tsp Hungarian paprika
1/2 lb Cooked ham, cubed
1 Med Green pepper, diced
1 Med Onion, chopped fine
2 lbs Yukon gold potatoes, sliced thin
1/2 Cup Bread crumbs
Non-stick cooking spray
Pre-heat oven to 350.

In large saucepan, melt margarine oil over medium heat. Stir in flour. Cook for 3 minutes, whisking constantly. Whisk in chicken broth. Bring to a boil and simmer for 2 minutes or until sauce is thickened, whisking steadily. Remove from heat; stir in cheese, pepper, rosemary, paprika, ham, green pepper, and onion.

Spray a shallow 2-quart baking dish with cooking spray. Add alternating layers of potatoes and sauce, starting with potatoes and ending with sauce. Sprinkle bread crumbs on top and bake 1 hour or until potatoes are tender and top is golden. Sprinkle with extra paprika.

Nutritional Analysis:

Calories 18% (355 cal)
Protein 44% (22.4 g)
Carbohydrate 13% (46.5 g)
Total Fat 12% (9.3 g)
Saturated Fat 13% (3.25 g)
Mono-Unsaturated 14% (3.6 g)
Poly-Unsaturated 7% (1.66 g)

Bon Appetit & Stay Well!

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MONDAY-FRIDAY

5:00am-7:00am

BBC World Service

News and features from the British Broadcasting Service.

7:00am-8:00am

The Diane Rehm Show

Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00am-10:00am

The Jefferson Exchange

Jeff Golden hosts this live call-in program devoted to current events in the State of Jefferson.

10:00am-11:00a.m.

Here & Now

A fast-paced program that covers up-to-the-minute news plus regular features on technology, food, business, music and more. Hosted by veteran broadcaster Robin Young.

11:00am-1:00pm

Talk of the Nation

NPR's daily nationwide call-in program, hosted by Neal Conan with Ira Flatow sitting in on Science Fridays.

1:00pm-2:00pm

To The Point

A fast-paced, news-based program that focuses on the hot-button national issues of the day. Hosted by award-winning journalist Warren Olney.

2:00pm-3:00pm

The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events, people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm

Fresh Air with Terry Gross

A daily interview and features program looking at contemporary arts and issues. A unique host who allows guests to shine interviews people with specialties as diverse as literature and economics.

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

3:00pm-4:00pm

News & Notes

A news program, which highlights social, political and cultural issues, hosted by Emmy Award-winning journalist Ed Gordon.

4:00pm-5:00pm

Open Source (Monday-Thursday)

A program fused to the Internet reflecting the sound and sensibility of the Web. The show, hosted by Christopher Lydon, is dedicated to sorting, sifting, and decoding the digital universe.

Tech Nation (Friday)

A program focusing on the impact of technology in our lives presenting interviews with people from every aspect of life hosted by Moira Gunn.

5:00pm-6:00pm

On Point

Host Tom Ashbrook combines his journalistic instincts with a listener's openness and curiosity - focusing on the relevant topics and deconstructing issues along with the audience.

6:00pm-7:00pm

Fresh Air with Terry Gross

Repeat of 3pm broadcast.

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

6:00pm-7:00pm

News & Notes

Repeat of 3pm broadcast.

7:00pm-8:00pm

As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00pm-10:00pm

The Jefferson Exchange

Repeat of 8am broadcast.

10:00pm-8:00am

BBC World Service

SATURDAYS

5:00am-8:00am

BBC World Service

8:00am-9:00am

Marketplace Money

Kai Ryssdal hosts an hour-long program which addresses issues of personal finance in terms everyone can understand.

9:00am-10:00am

Studio 360

Hosted by novelist and journalist Kurt Andersen, Studio 360 explores art's creative influence and transformative power in everyday life through richly textured stories and insightful conversation about everything from opera to comic books.

10:00am-12:00pm

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm-2:00pm

Whad'Ya Know with Michael Feldman

Whad'Ya Know is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "Whad'Ya Know Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm-3:00pm

This American Life

Hosted by talented producer Ira Glass, *This American Life* documents and describes contemporary America through exploring a weekly theme. The program uses a mix of radio monologues, mini-documentaries, "found tape," and unusual music.

3:00pm-5:00pm

A Prairie Home Companion with Garrison Keillor

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, and Joel Gray. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-6:00pm

Selected Shorts

A program that matches Oscar and Tony Award-winning actors with short stories written by acclaimed contemporary and classic authors.

6:00pm-7:00pm

Fresh Air Weekend

7:00pm-8:00pm

New Dimensions

8:00pm-8:00am

BBC World Service

SUNDAYS

5:00am-8:00am

BBC World Service

8:00am-10:00am

To the Best of Our Knowledge

Interviews and features about contemporary political, economic and cultural issues, produced by Wisconsin Public Radio.

10:00am-11:00pm

On The Media

A program that decodes what is heard, read, and viewed in the media every day.

11:00am-12:00pm

Marketplace Money

Repeat of Saturday's broadcast.

12:00pm-2:00pm

A Prairie Home Companion

Repeat of Saturday's broadcast.

2:00pm-3:00pm

This American Life

Repeat of Saturday's broadcast.

3:00pm-4:00pm

Studio 360

Repeat of Saturday's broadcast.

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

3:00pm-4:00pm

Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm-5:00pm

Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

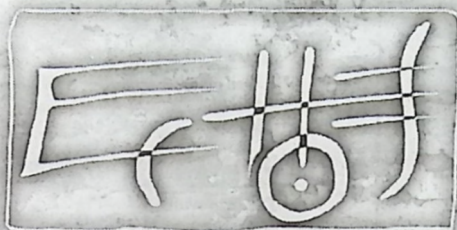
5:00pm-6:00pm
To be announced

6:00pm-7:00pm
People's Pharmacy

7:00pm-8:00pm
The Parent's Journal

Parenting today is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

8:00pm-8:00am
BBC World Service



Grab a good book, a glass of wine, or just sink into your easy chair and join host John Diliberto for two hours of modern ambient soundscape. Echoes creates a soundscape of music that's soothing yet intriguing.

Jefferson Public Radio invites you to join us for an evening of *Echoes*. You have nothing to lose but stress!

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Artscene

ROGUE VALLEY

Theater

◆ Oregon Stage Works presents *The Crucible* by Arthur Miller, Jan. 26th–Feb. 26th. A powerful story examining the nature of bigotry in Salem, Massachusetts in 1692. Previews on Jan. 24th–25th. Thurs–Sat. at 8 pm., Sun. at 2 pm. Adults \$17, students \$10. OSW is located at 185 A Street in the A Street Marketplace, Ashland. (541) 482-2334 or www.oregonstageworks.org.

◆ The Camelot Theater presents *Camelot* by Lerner & Lowe thru Jan. 8th. Based on *The Once and Future King* by T. H. White, this Tony Award winner comes alive with portraits from fantasy and legend, including Nimue, Merlin, Morgan le Fey and the fairy kingdom, the evil Mordred, the magnificent Lancelot and the beautiful Guenevere. Enjoy the vision and integrity of the noble Arthur—his dream of might for right and a round table where all knights would sit. “*Camelot is magnificent. Its songs are lovely and unfailingly right.*” — *N.Y. Daily News*. \$17 general/ \$15 seniors and students. The Camelot Theater is at Talent Ave. & Main St, Talent. (541) 535-5250

Music & Dance

◆ Craterian Performances presents several events this month:

On Jan. 6th a “Viva Voce Community Sing-Along” arrives. Evolving from a concert in the 2003–2004 Spotlight Series, this free event brings together multiple generations in celebration of the best tunes of those tumultuous times. Song leaders Rick Soued and Tish McFadden invite audience members to choose from a song list of over 100 classic folk and rock titles in the band’s repertoire and join in. Admission is free. 7 pm

On Jan. 14th, “Luma: Theatre of Light” will be performed. Luma elevates the child-like pleasure of playing with light in the dark (think glowsticks and sparklers) into an astonishing, one-of-a-kind light show. Using darkness as a canvas and light as a brush, Luma’s creator, Marlin, paints dazzling, dancing images that tell stories, conjure surreal worlds, and spin a visual magic that never fails to evoke awe and wonder: abstract shapes careen and collide, shooting stars flash across the night sky, EKG monitors trace the heart beat of the body electric. Adults \$29–23, Youth (0–18) \$22–16. 7 pm.

On Jan. 21st, “NEWSical” is performed by a touring production of the celebrated off-

Broadway hit. Subtitled “All the Stuff That’s Fit To Spoof,” NEWSical is a musical revue mercilessly satirizing the news and news-makers, skewering political luminaries, pop culture icons, and pseudo-celebrities alike. Paris Hilton. Michael Jackson. George W. Bush. Bill Clinton. They’re all here. Continually updated to keep pace with the most current events, performed with panache by a four-person cast, “NEWSical” offers a comic tonic for troubled times. Adults \$35–29; Youth (0–18) \$26–20. 8 pm.

On Jan. 25th, The Indigo Girls take the stage. Adults \$36. SOU Students and Children (0–12) \$28–24. 8 pm.



Ellen Sheeley performs at the Sixth Annual Rogue Valley Blues Festival January 13th through 15th in Ashland.

On Jan. 28th, the Rogue Valley Symphony’s concert highlights Seattle clarinetist Sean Osborn performing Aaron Copland’s *Clarinet Concerto*. As the youngest clarinetist to be

appointed in the history of the Metropolitan Opera Orchestra, Mr. Osborn has performed as Principal Clarinet with the New York Philharmonic, Pittsburgh Symphony, Seattle Symphony, and the American Symphony Orchestra. In the *Clarinet Concerto*, composed and dedicated to Benny Goodman, Copland has written a piece that is completely distinctive and unmistakably American. The program also includes Mendelssohn’s *Symphony No. 5 in D flat major, Op. 107*, composed in honor of the tercentenary celebration of Augsburg Confession, Grieg’s *Two Melodies, Op. 53* and Ibert’s *Escales, Ports of Call*. Adults \$32–25. Students \$5. 8 pm.

On Jan. 30th, Leahy is back by popular demand. Consisting of nine siblings who grew up making music in a small Canadian town, Donnell Leahy is one of the best fiddlers in the world and the group’s unique sound blends a Celtic base with a multitude of musical genres, including folk, jazz, rock, country, and classical. Adults \$29–23; Youth (0–18) \$22–16. The Craterian Ginger Rogers Theater is at 23 S. Central Ave., Medford. (541) 779-3000 and www.craterian.org

◆ St. Clair Productions presents the Sixth Annual Rogue Valley Blues Festival, January 13th–15th, with main events at the Historic Ashland Armory, Oak and B Streets. Friday’s acoustic concert begins with dinner (separate charge) at 6:30 p.m. with music beginning at 7:30 p.m. The show features David Honeyboy Edwards (90 years old & one of the original Mississippi Delta Blues artists), Mary Flower and Walker T. Ryan. Saturday’s dance begins with dinner at 6 p.m. and music at 6:30 p.m., featuring Little Charlie and the Nightcats, Ellen Sheeley and The Core, and Papa Keith Liddy and the Washington Street Gang. Sunday’s dinner/dance is 6–8 p.m. and features Ben Rice and the Youth of Blues, a Portland area band nominated for a Cascade Blues Society award and comprised of 14–17 year olds. Also, workshops, free performances at Alex’s and Standing Stone during the day and a children’s stage at Oregon Stage Works theater on Saturday 1–3 p.m. At the Historic Ashland Armory, 208 Oak Street, Ashland. (541) 535-3562 or on the web at <http://www.stclairerevents.com>.

◆ The Pacifica String Quartet presents a matinee performance on Chamber Music Concerts’ series on Jan. 14th, 3 p.m. Featuring pianist Alexander Tutunov, the repertoire will include Schubert’s Quartet in E-flat Major, D. 87;

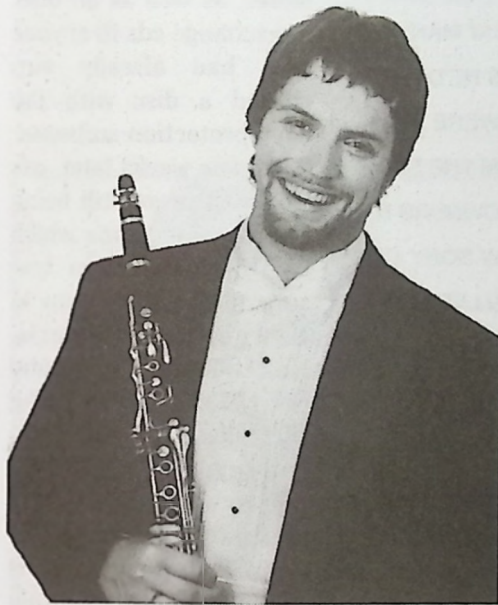
Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520 or to paulchristensen@earthlink.net

January 15 is the deadline for the March issue.

For more information about arts events, listen to JPR’s Calendar of the Arts



The Ross Ragland Theater and Cultural Center presents Luma Theater of Light, a show using darkness as a canvas and light as a paintbrush on January 13th at 7:30 pm.



The Rogue Valley Symphony's concert highlights Seattle clarinetist Sean Osborn performing Aaron Copland's *Clarinet Concerto* on January 28th at the Craterian Theatre.

Shostakovich's Piano Quintet in G-Minor, Op. 57; and Tchaikovsky's Quartet no. 1 in D Major, Op. 11. Adults: \$29/26, with a special \$5 price for children and students (with valid student i.d.). At the Recital Hall, Southern Oregon University, 1250 Siskiyou Blvd, Ashland. Call the CMC office at (541) 552-6154 for tickets. www.sou.edu/cmc

Exhibition

◆ The Schneider Museum of Art presents "The Vanishing: Representing the Chinese in the American West" on Jan. 3rd-Feb. 18th. Chinese

settlers in Southern Oregon. Opening Reception, Jan. 12th, 5-7 pm. At Southern Oregon University, Ashland. \$2 donation. (541) 552-6245

◆ The Wiseman Gallery presents "Animal Insurrections" on Jan. 12th-28th. Michelle Waters creates satirical, environmental paintings that suggest the animals' world being stolen by development and over consumption. Rogue Community College, 3345 Redwood Hwy, Grants Pass. (541) 956-7339

◆ The FireHouse Gallery presents the Boys & Girls Club Fine Art Exhibit on Jan. 11th-28th. This is an exhibit of art created by the children of the Rogue Valley Boys and Girls Clubs. At 214 SW 4th Street, Grants Pass.

UMPQUA

Theater

◆ Centerstage presents *The Diary of Anne Frank*, on Jan. 12th-29th. 7:30 pm. Sunday performances at 2 pm. At Jacoby Auditorium, Umpqua Community College, 1140 College Road, Roseburg. (541) 440-4691

Music & Dance

◆ Vintage Singers presents "Twelfth Night" on Jan. 6th-8th. 7:30 pm. Sunday matinee at 3 pm. First Presbyterian Church, 823 SE Lane, Roseburg. (541) 440-4691

◆ Young Musicians of Douglas County present a concert on Jan. 24th. 7 pm. At Jacoby Auditorium, Umpqua Community College, 1140 College Road, Roseburg. (541) 440-4691

◆ Roseburg Community Concerts Association presents *The St. Petersburg Ballet* on Jan. 27th.

7:30 pm. \$45 advanced season tickets. At Jacoby Auditorium, Umpqua Community College, 1140 College Road, Roseburg. (541) 672-2407

Exhibition

◆ Umpqua Community College Art Gallery presents photographs by Brett Matthews, thru Dec. 31st. At 1140 College Rd, I-5 exit 129, Roseburg. (541) 440-4692

◆ Photography, digital photography & computer generated art on exhibit thru Jan 13th. Umpqua Valley Arts Center, 1624 W Harvard, Roseburg. (541) 672-2532

◆ Palette to Palate Art Exhibit, Jan. 20th-Feb. 24th. Umpqua Valley Arts Center, 1624 W Harvard, Roseburg. (541) 672-2532

NORTH STATE

Theater

◆ The Redding Convention Center presents "Gallagher - Comedy Legend," on Jan. 6th, 8 pm. Gallagher's trademark Sledge-O-Matic has helped vault the comedian to a place of adoration among all his fans who risk going home with melon pulp or lumps of cottage cheese in their hair just to see his act. Adults: \$37-21.50. Redding Convention Center, 700 Auditorium Drive, Redding. (530) 225-4130 www.redding-conventioncenter.com

Exhibition

◆ The North Valley Art League's 22nd Annual National Juried Show brings together local and national artists on Jan. 24th-March 4th. Those who make the final cut may be assured that they are among some of the finest in the nation, making this our most anticipated competition by artists and viewers alike. Reception and awards: January 27, from 5-8 PM. At the North Valley Art League Carter House Gallery, 48 Quartz Hill Road, Redding. (530) 243-1023

OREGON & REDWOOD COAST

Music

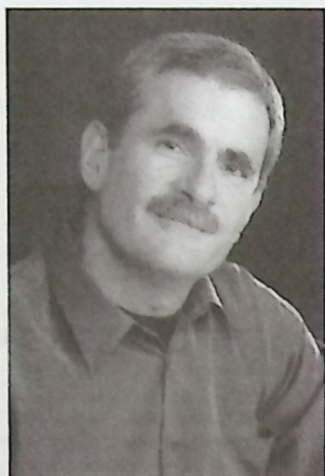
◆ The Eureka Chamber Music Series presents Elza van dan Heever, Soprano, and Gerald Thompson, Counter Tenor, from the San Francisco Opera Center Singers in a benefit concert featuring Baroque repertoire, along with opera and Broadway solos and duets on Jan. 21st. 7:30 p.m. and features a Meet-the-Artists reception afterwards. Tickets can be purchased at the door or through advance purchase. Admission: Adults \$30; students \$10; children \$5. At the Calvary Lutheran Church, 716 South Avenue, Eureka. (707) 445-9650.

◆ The Pistol River Concert Association presents Sol Flamenco, Jan. 7th. 8 pm. Sol Flamenco offers haunting guitar rhythms, pounding feet, furious, percussive hand clapping, and soulful singing that embodies the heart and soul of Spain. The evening will include authentic Andalusian 'Tapas' served between sets. \$15. At Pistol River Friendship Hall, Pistol River. (541) 247-2848

CONTINUED ON PAGE 33

The Jefferson Exchange

with Jeff Golden



A place where an interesting, insightful, diverse group of people meet to discuss the issues and events of our day. Whether it's education, business, civic affairs or the arts, *The Jefferson Exchange* is a lively spot to share an idea, ask a question, add a measure of common sense or even air an occasional gripe. *The Jefferson Exchange* welcomes listener phone calls at 552-6782 in the Medford/Ashland area and at 1-800-838-3760 elsewhere. Join Jeff Golden and an array of fascinating guests on *The Jefferson Exchange* - weekdays from 8am to 10am on JPR's News & Information Service, AM1230 in Jackson County, AM930 in Josephine County, AM950 in Douglas County, AM1280 in Lane County, AM1490 in Yreka, AM620 in Mt. Shasta, AM1300 in Mendocino, and KNHM 91.5FM in Bayside/Eureka. For the guest schedule see our web site at www.jeffexchange.org.

www.jeffexchange.org



RECORDINGS

Valerie Ing-Miller

Shame On Sony

I've had enough problems with my computer this year without having to deal with the headache that Sony gave music lovers like me as a bonus gift with about 50 of their new releases. Actually I was one of the lucky ones. I receive hundreds of new releases from music companies every year to add to the music library of JPR's Redding studios. When Sony/BMG sent me Neil Diamond's *12 Songs*, I knew it would never see the light of day on my classical music program unless I was planning to be looking for a new job very quickly thereafter. But I was intrigued, so I gave it a listen. Thank goodness I listened to it on my car stereo instead of throwing it on my computer's cd-rom.

Sony/BMG, in its latest attempt to thwart copyright infringement had started to include copy protection software called XCP on their new releases. 52 of them, to be exact. The only problem is that this software contains some pesky little critters that have become a big security risk for consumers, and are proving to be a pretty big problem for Sony as well.

It was back in October when a computer repairman in New York figured out that many of the computers he'd been working on were all suffering from the same problem: their owners had listened to new Sony cds that had installed copy protection software onto their PCs. Even worse, it also installed spyware (which it installs even if the user declines the 'agreement' that pops up when the cd is first loaded into the PC) and a rootkit which makes computers vulnerable to worms and virus spreaders that is installed into computers. Shame on

Sony.

It took almost a month for Sony to do anything about it after they were notified of the problem. At first they claimed it was a non-issue. Then in mid-November, Microsoft warned the world that they were classifying Sony's software as spyware. That got their attention. Within days Sony

released a program to help consumers remove the rootkit from infected computers, and finally issued a recall of all unsold cds with XCP from stores, as well as an offer to exchange cds to anyone who had already purchased a disc with the copy protection software.

A few weeks later, cds with XCP were still being sold in some stores, which led to class action lawsuits filed against Sony in New York and California. Now Texas is suing Sony/BMG for violating that state's brand new anti-spyware law. Even


Italy is threatening to take legal action against Sony, and others are threatening to sue the manufacturers who provided Sony with the technology. And all this came from Sony trying to stop consumers who legitimately purchased their product from sharing it with someone else.

Sony, by the way, says none of this is their fault; that the company they contracted with to provide the copy protection software is responsible for creating the security threat. But attorneys suing the corporation say that Sony is negligible for not being more aggressive at pulling cds off the shelves and getting the recall underway when the problem was first discovered.

So, are you wondering if the Sony/BMG title you purchased a while back has this potentially harmful software

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IT WAS BACK IN OCTOBER
WHEN A COMPUTER
REPAIRMAN IN NEW YORK
FIGURED OUT THAT MANY OF
THE COMPUTERS HE'D BEEN
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SUFFERING FROM THE SAME
PROBLEM: THEIR OWNERS HAD
LISTENED TO NEW SONY CDS
THAT HAD INSTALLED COPY
PROTECTION SOFTWARE ONTO
THEIR PCS.

imbedded on the disc? To find out the names of all 52 titles containing XCP, you can visit the page on the internet that Sony/BMG has artfully imbedded deep inside their website. There's not a mention of the recall or the issue of XCP at Sony.com, although after some poking around and doing a search for XCP, I came up with a press release that led me to a dedicated site with information about how Sony is trying to make nice-nice with its customers: <http://cp.sonybm.com/xcp/english/titles.html>.

In the meantime, if you've got the latest Ray Charles, Art Blakey, Billie Holiday, Chris Botti, Dexter Gordon, Frank Sinatra, Gerry Mulligan, Louis Armstrong, Jane Monheit, Pete Seeger or Trey Anastasio, you might want to look into sending it back. And might I suggest that you not play it on your computer. 



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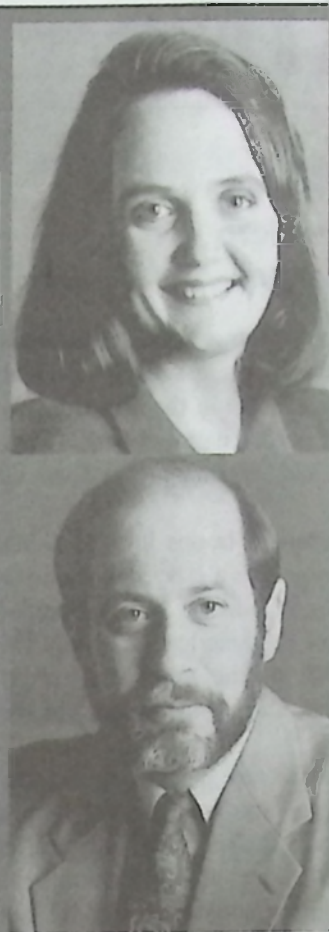
So much has changed in the 34 years since Jefferson Public Radio first began. In many ways, public radio has grown up. What was once a struggling—almost experimental—operation has become a permanent and positive presence in the lives of so many in Southern Oregon and Northern California and across the nation.

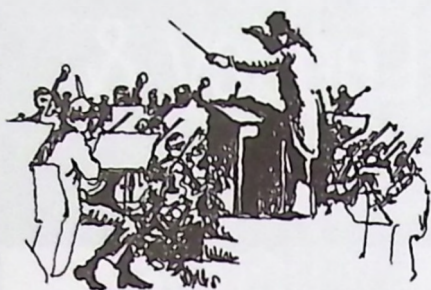
We continue to seek and depend on regular membership contributions from supporters, especially new generations of listeners. But in the long run our future will depend, more and more, on special gifts from long-time friends who want to help Jefferson Public Radio become stronger and more stable.

One of the many ways that friends can choose to express their deep commitment to public radio here in our region is by naming Jefferson Public Radio in their will or trust. This is a way to make a lasting contribution without affecting your current financial security and freedom.

To include Jefferson Public Radio in your will or trust consult your attorney or personal advisor. The legal description of our organization is: "The JPR Foundation, Inc., an Oregon non-profit tax-exempt corporation located in Ashland, Oregon."

If you would like more information about making a bequest to Jefferson Public Radio call Paul Westhelle at 541-552-6301.





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Rhythm & News

AS IT WAS

George Tweed: American Hero

By Marjorie O'Harra

Today, many young Southern Oregon men and women are away from home, serving their country in the armed forces. For George Tweed, a native of Grants Pass, Oregon, his chance came more than 60 years ago.

When Japanese troops invaded Guam in 1941, George was a Navy radioman stationed on the island. The Japanese landed 8,000 soldiers; the Americans had only 155 Marines. Most of the Americans surrendered, but not George, who fled into the jungle.

For the first few months, he kept on the run, never staying too long in one place. The tactic helped save his life. After the first 30 days of occupation, the Japanese military announced that all captured Americans would be executed.

Finally, George found a crevice high on a cliff. He hid there for two years and seven months, surviving on his wits, a little luck and food brought by Antonio Artero, a local farmer, who risked his life to bring George sustenance and human contact.

In 1944, American troops retook Guam and George Tweed was rescued. He was the only American serviceman in Guam to resist capture and survive. George never forgot the kindness of Antonio Artero and his family, and in 1946 returned to Guam to say thanks and present them with a brand new Chevrolet sedan.

Source: "George Tweed: Missing in Action" by James Kelly, *Table Rock Sentinel* Jan/Feb 1989.

Roxyann and the Cascade Coal & Mining Co.

By Marjorie O'Harra

Roxy Ann, the prominent Rogue Valley foothill that lies just east of Medford, Oregon, was said to be "one great lump of coal." Early in the 20th century an enthusiastic spokesman for the Cascade Coal and Mining Company predicted that Roxy Ann had the potential of turning Medford into the "Pittsburgh of the West."

Coal deposits were discovered by gold

miners in the 1850s, but gold pockets were more profitable. Several small coalmines opened when the railroad reached the Rogue River Valley in the 1880s, but the coal was not satisfactory fuel for railroad locomotives. The mines closed.

In 1909 the Cascade Coal and Mining Company purchased several coal deposits and declared that Roxy Ann coal rivaled the best bituminous coal of Pennsylvania. Company spokesmen said 2,000 miners would have jobs, and Medford would become the shipping center for 75 to 100 railroad cars of coal every day.

The prosperity predicted never materialized, largely because of the high ash content of the coal. Fortunately, Comice pears from local orchards had recently made a hit with markets in the East. The Rogue Valley orchard boom was on and the Southern Oregon foothills were destined to be covered with pear blossoms instead of coal pits.

Source: "Medford, the Pittsburgh of the West," by Steve Wyatt, *Mail Tribune*, November 3, 2002.

Balloons Over Bly


By Nancy Salucci

A post-nine-eleven view gives this World War II story new significance. On May 5, 1945, Archie Mitchell, a pastor in the Central Oregon town of Bly, took his pregnant wife and five Sunday school students on a picnic. His wife and the youngsters dashed off to explore the creek while Mitchell unloaded the car. An earth shaking blast shattered the Saturday morning calm. Mitchell turned to find a grisly scene—his wife and all of the children dead, casualties of a balloon bomb launched from Japan.

Balloon bombs were intended to hit Oregon's coastal range, start massive fires, and divert our resources from the war. Hundreds of balloon bombs were launched—most were duds. But fate brought this one to earth and the Mitchell party became the only civilian casualties of WWII on the continental United States.

Ironically, Japanese school children made these horrific balloons. In the hope of receiving forgiveness, the dying wish of the Japanese teacher who oversaw the project was to plant cherry trees at the bomb-site. Her former students carried out this

wish. Six cherry trees were planted at the bombsite.

Today, a nearby Ponderosa Pine, with bomb shrapnel embedded in its bark, stands as a mute witness to the tragic role of innocent victims in wartime. 

Source: USDA Forest Service, Bly Ranger District

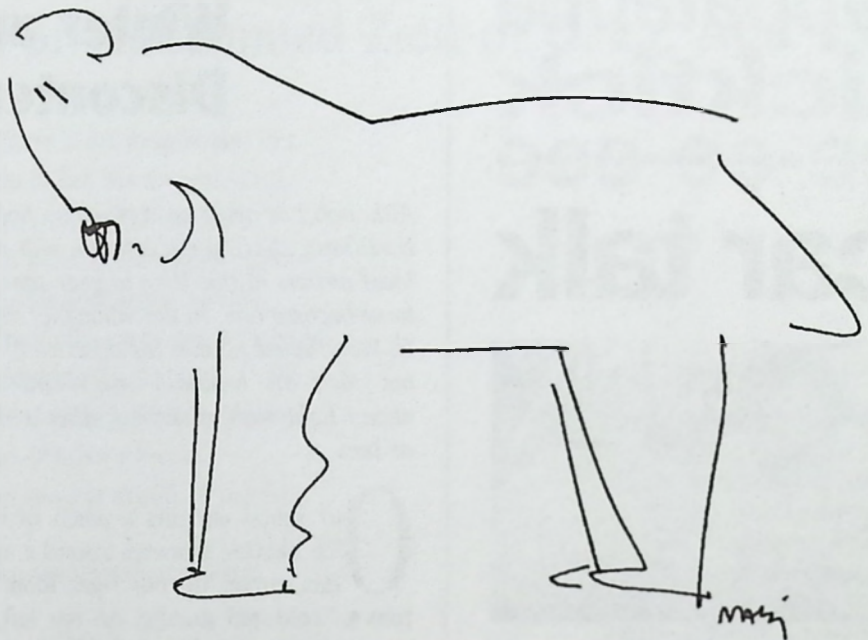
Jefferson Public Radio and the Southern Oregon Historical Society have re-launched the popular *As It Was* radio series with Craig Stillwell as the new chief writer and script coordinator. Dr. Stillwell has a Ph. D. in History from the University of Notre Dame and is currently an instructor in the Colloquium Program at Southern Oregon University. His team of writers includes published authors, university students, and staff members of other historical societies in Southern Oregon and Northern California. JPR began airing episodes of *As It Was II* on March 1st, 2005. The series airs Monday through Friday on JPR's *Classics & News Service* at 9:30am and 1:00pm. It also airs during *The Jefferson Daily* - 4:30pm on *Classics & News* and 5:30pm on *Rhythm & News*.

As It Was II is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. To share stories or learn more about the series visit www.asitwas.org.



LITTLE VICTORIES

Mari Gayatri Stein



ALL THE DOOM HAS GONE TO MY LEGS.

*This art is reprinted with permission from the author. Mari's most recent book of whimsical but wise art and text is *Unleashing Your Inner Dog: Your Best Friend's Guide to Life* (New World Library). Her art has previously appeared in over 30 books, and she has taught yoga and meditation for many years.*

ARTSCENE *From p. 29*

Exhibition

◆ The Coos Art Museum presents three shows: Carousel Creations, Wood Turners of the South Coast and Driftwood Sculptures, thru Jan. 8th. Hand-carved life size wooden carousel (Merry-Go-Rounds) animals on display in the Maggie Karl Gallery; an exhibition of regional wood turning artists on display upstairs in Mabel Hansen Gallery; and a chance to create your own wood sculptures out at the beach using pieces of driftwood (found objects) and CAM will display them in the upstairs Uno E. Richter Atrium. Coos Art Museum, 235 Anderson Ave, Coos Bay. www.coosart.org. (541) 267-3901

◆ The Humboldt Arts Council presents the Humboldt Arts Council Member Show thru Jan. 20th. The annual member show is a juried exhibition designed to highlight the art being produced by artist members. Also, Audubon Prints from the Humboldt Group Corporate Collection thru Jan. 29th. Explore a selection of prints by

premier wildlife artist John James Audubon. Included in the exhibition is the premiere print Baltimore Oriole, along with various specimens of the birds featured in the prints. \$4 adults The Morris Graves Museum of Art is located at 636 F St. Eureka (707) 442-0278


KLAMATH

Theater

◆ The Ross Ragland Theater and Cultural Center presents two shows this month:

On Jan. 13th, Luma Theater of Light performs a show using darkness as a canvas and light as a paintbrush. 7:30 pm.

On Jan. 20, Curtis Salgado, the Northwest's legendary rhythm and blues singer, performs at 7:30 pm. For tickets, call 541-884-LIVE (5483), visit www.rrtheater.org or call the box office. The Ross Ragland Theater is at 218 N. 7th St., Klamath Falls..

◆ The Linkville Players present Harold Brighouse's *Hobson's Choice* on Jan. 20th-Feb. 11th. Set in 1880 England, this classic comedy tells how the strong-willed eldest daughter of bootmaker, Henry Horatio Hobson, frees herself and her two sisters from the tyranny of their overbearing father. 8 pm. Reserved tickets: \$7-11 (\$1 off for students and seniors). The Linkville Playhouse, 201 Main Street, Klamath Falls. (541) 884-6782. Reservations: (541) 882-2586. 

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clickclack
tappatappa
ticktick
ee-ee-eee
car talk



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with
muffler
problems
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with wheel
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Rhythm & News Service**

**Sundays at 3pm on the
Classics & News Service**



FROM NATIONAL PUBLIC RADIO



THEATER AND THE ARTS

Molly Tinsley

Winter and its Discontents

Although I've never been much on holiday traditions, sharing my column with other local writers at this time of year seems to have become one. In the following, Robert H. Woodhouse plumbs his mistrust of winter. May his bemused voice and clear vision lighten these darkest days a shade or two.

Our rental car hits a patch of black ice, skating sideways toward a mountain curve. On our right loom fifty tons of cold-split granite, on our left, the short edge of a cliff, and attacking the snow-packed curve from the other direction, a snowblower spews an arc of powdered snow into the abyss. Nicole grabs at my arm. Instead of turning into the skid, I hit the wiper lever, squirting washer fluid on the windshield, thus enabling us to watch more clearly as we glide towards disaster.

Not again! Years melt away and in my gut I'm a half-frozen teenager clinging to my older brother's arm. We're stumbling and clawing up a slope in the Laguna Mountains, our legs punching through crusted snow like pistons. We reach the highway and stand out on the blacktop, hacking frost from our lungs. My brother flags down a ride who drives us to the Ranger's cabin. Hunkered down in the bed of her pickup, I curse the mile-wide cavern of snow we narrowly escaped.

The Ranger phones our Dad while his wife brushes snow off my brother's dark brown hair. She sees me shivering and guides me to a fireplace spacious enough to cremate somebody. I keep my jacket zipped. In no time spidery black spots creep around the corners of my eyes.

I awaken to find them elevating my head. Blood stains their carpet. My forehead has a gash from striking the hearth. My father eventually finds me in a white-washed hospital room with thirteen stitch-

es and the makings of a healthy scar.

I learn to avoid winter by sticking close to the La Jolla coast—until I'm a soldier taking leave in the Italian Alps, hobbled by my own skis. The instructor hired to give us a refresher course has his ego aimed at three willing brunettes. I prefer viewing the Alps and miss hearing about braking a downhill run.

The others take the lift. I stay on what I learn later is the bunny slope. Inexperience lands me on a hill overlooking the lodge and one awkward turn sends me barreling downhill toward a stone wall built to protect the resort. Guests lunching out on the patio see me waving my arms in circles for balance. They stop to watch, their coffee mugs suspended in midair.

It dawns on me that I would stop if I could just fall over, but squatting down to prepare only slingshots me forward. The wall looms ahead. I clench my bare fists and stab them deep into the snow, my hands dragging me to a stop within inches of the wall. Behind me two narrow troughs are gouged into the snow, and my knuckles and wrists ooze blood from numerous cuts. My leg cramps and I fall backwards, my skis making an 'X' in the air while I stretch against the knot.

A skier barrels down the hill, bent over in a tuck, heading straight toward me. He ends his run by carving out a stop close enough to splatter my face with powder.

He's only a boy—maybe five years old!

He stares down at me wearing orange-tinted, wraparound goggles and a ski cap, cerulean blue. He juts his chin forward as he droops his lower lip—affirming his European supremacy. He spikes away, jetting around the patio and disappearing beyond the ridge.

I kick until free, stagger to my feet, and plod across the snow to the café, leaving the winter equipment behind.

No more white winters for me—until I'm

middle-aged. Now I'm standing in a Colorado cemetery with Nicole. We've come for her father's funeral. The family stands facing his grave, our backs toward the wind. Around us, the cemetery grounds undulate with snow.

So jovial just six months ago, this poor man lost his wife and wandered into the woods. The search party found him frozen with his back against the tree where he once carved her name. *Mimi*.

Metal chairs folded open stand empty on icy ground. Trees creak like yachts at sea. Nicole's red hair is a warm flush against so much white. I lace her gloved hand into mine as the minister, dressed in solid black, steps before us.

Returning to our rental car, Nicole mentions how I kept shuffling my feet during the eulogy. The crunching sound my shoes made on the frozen ground oddly punctuated the minister's words.

Crunching snow. A noise not unlike the crackling sound tires make skating across black ice.

The snowblower loops around the bend. The operator sees us sliding broadside. Nicole's eyes are frozen wide. She plants her other hand on the dashboard, locking her elbow. I try once again to turn into the skid praying we can thread the needle. The front tires suddenly grip pavement. I swing the car around just as the operator swerves. Our rear bumper shaves snow off the bank lining the cliff. I stop on the shoulder and gasp for air.

Nicole strokes the back of my neck, calming me, getting me moving again. There's an airplane we can't afford to miss. A new career awaits Nicole back east, the far and frigid *northeast*, to be exact. Having wondered what sort of job I might land up there, in winter's heartland, I see myself now: plowing snow banks in Maine. ■

Molly Tinsley taught literature and creative writing at the Naval Academy for twenty years. Her latest book is a collection of stories, *Throwing Knives* (Ohio State University Press). It was the recipient of the Oregon Book Award for fiction in 2001.

POETRY

Naomi Shihab Nye

For Mohammed Zeid of Gaza, Age 15

There is no *stray* bullet, sirs.

No bullet like a worried cat
crouching under a bush,
no half-hairless puppy bullet
dodging midnight streets.

The bullet could not be a pecan
plunking the tin roof,
not hardly, no fluff of pollen
on October's breath,
no humble pebble at our feet.

So don't gentle it, please.

We live among stray thoughts,
tasks abandoned midstream.
Our fickle hearts are fat
with stray devotions, we feel at home
among bits and pieces,
all the wandering ways of words.

But this bullet had no innocence, did not
wish anyone well, you can't tell us otherwise
by naming it mildly, this bullet was never the friend
of life, should not be granted immunity
by soft saying—friendly fire, straying death-eye,
why have we given the wrong weight to what we do?

Mohammed, Mohammed, deserves the truth.
This bullet had no secret happy hopes,
it was not singing to itself with eyes closed
under the bridge.

Naomi Shihab Nye will read her poems in the Mountain Avenue Theater at Ashland High School on Thursday, February 16 at 7:00p.m. This month's poem, from her most recent book of poems, *You & Yours* (BOA Editions, 2005), winner of the Isabella Gardner Poetry Award, is used with permission. Her other poetry volumes from BOA are *Red Suitcase* and *Fuel*. Poems selected from earlier books are collected in *Words Under the Words* (The Eighth Mountain Press, 1995), and new and collected poems of the Middle East appear in *19 Varieties of Gazelle* (Greenwillow Books, 2002). She has edited poetry anthologies and written novels for adolescents, including *Habibi*, which won six Best Books awards. For many years, she has been a visiting writer, teacher, and lecturer all over the world. Naomi Shihab Nye lives in San Antonio, Texas.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:

Patty and Vince Wixon,
Jefferson Monthly poetry
editors
126 Church Street,
Ashland, OR 97520.

Please allow two to four weeks for reply.

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ROCKY POINT RETREAT! Lake front dock, large deck, sleeps 8-10, canoe, paddle boats, fishing birding. Quilters sewing room available. JPR member rates. Pine Cone Lodge, 27635 Rocky Point Road, Klamath Falls. 541-356-2378.

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The Albion Inn is a charmingly restored B & B in the desirable Historic district of

Ashland. 5 guest suites, 7 off street parking spaces, and a 2 BR, 2 BA Owner's Cottage. \$989,000. (#259029) Ask for Leslie, Ashland Homes Real Estate, 541-482-0044.

GOODS

WHEN THE IMPOSSIBLE HAPPENS - don't pay more and get less! Simple, dignified pine caskets made locally and with the environment in mind. \$600. Visit www.arkwoodcaskets.com or phone 541-482-7135 Paul Firnstein, Ashland, Oregon.

SERVICES

NUTRITION WISDOM FOR WOMEN— Looking for someone with experience and compassion to help you make positive choices? Specializing in weight loss,

eating disorders, chronic disease. Individual consults, classes. Christy Morrell, RD, nutritionist. (541)770-9120.

ASHLAND SCHOOL OF HYPNOTHERAPY. Innovative, in-depth training in hypnotherapy. An effective, supportive method for releasing trauma, and enhancing clarity, creativity and peace of mind. Courses and individual sessions for professional therapists and personal development. 541-488-3180.

STOP SPREADING RED DEATH! Fine bark and bark dust kill everything in the soil but the plants. Gardening is easy if you do it naturally. Rycke Brown, Natural Gardener, 541-955-9040.

LET ME COOK FOR YOU! Professional in-home personal chef and caterer Awna Zegzdryn now available for all your entertainment needs. Great Food - Beautiful Presentation - Exceptional Service. For a FREE consultation please call: AZ Catering 541-482-4370.

Let Mt. View & the Cleaning Crew help you start your New Year with a clean home or office! Air ducts, housecleaning, windows, gutters, blinds, dryer vents. For free estimates call 601-6236, 210-0063.

Jefferson Monthly Classified Ad Order

Category: ☐ Property/Real Estate
(for rent, for sale)
☐ Goods (for rent,
for sale, wanted)
☐ Services

Copy (not to exceed 35 words - phone number counts as 1 - please print clearly or type.)

YOUR NAME/BUSINESS

ADDRESS

DAYTIME PHONE

Payment enclosed: \$20

Number of issues:

Total:

A Jefferson Monthly classified ad can help you rent a home, sell a car, or tell people about a service you provide.

Each month approximately 9,500 people receive the Jefferson Monthly in 11 counties of Southern Oregon and Northern California.

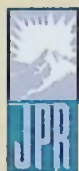
All ads may contain 35 words or less and cost \$20 per issue.

All classified ad orders must be received by Jefferson Public Radio no later than the 5th of the month **preceding** the issue in which you would like the ad to appear. For example, the deadline for the February issue is January 5th. Ads can be canceled according to the same deadline, but no ads will be refunded. Ads must be pre-paid and sent with the coupon below - sorry, no classified ads can be placed via telephone. Jefferson Public Radio reserves the right to approve all classified ad copy submitted for publication - personal ads not accepted.

If you would like to place a classified ad, please fill out the classified ad order and mail it with your check or money order to: The Jefferson Monthly Classified Ads, 1250 Siskiyou Blvd., Ashland, OR 97520. Checks should be made payable to the JPR Listeners Guild.

Did you know?

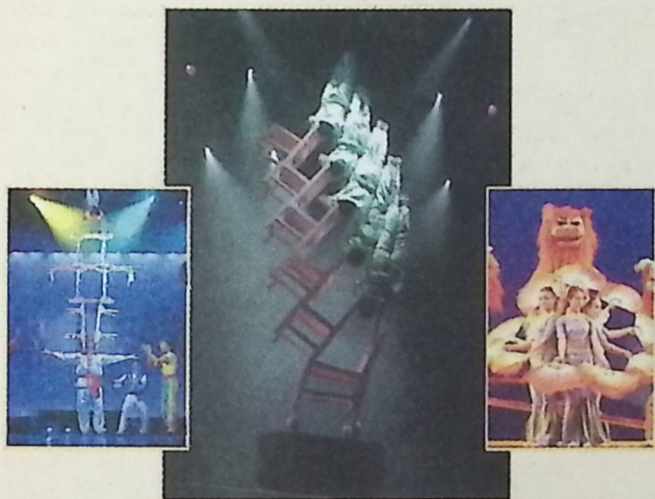
- ☛ 80% of public radio's listeners hold a more positive image of businesses that support public radio.
- ☛ Half of public radio's listeners hold professional, technical, managerial, or administrative jobs.



2005-2006

Cascade Theatre / Jefferson Public Radio Performance Series

This month at Redding's Historic Cascade Theatre



Peking Acrobats

January 22, 2006 / 8pm

The Peking Acrobats return to the Cascade after a sold-out performance last year. Hailing from the People's Republic of China, The Peking Acrobats have for decades been diplomats of their spirited culture. Since 1958, this elite group has toured the world over, leaving audiences spellbound by the graceful presentation of their ancient folk art, acrobatics. Carefully selected from the finest acrobat schools in China, these gymnasts, jugglers, cyclists and tumblers transform 2000-year-old athletic disciplines into an all-ages kaleidoscope of entertainment and wonder. The troupe remains the largest of its kind and includes live musical accompaniment from an exotic Chinese orchestra and a multitude of exciting special effects.

"... If daring and dexterity turn you on, this is a show that will probably twist you around in your seat... it's amazing and exciting!" *New York Post*



Indigo Girls

January 24, 2006 / 8pm

After over two decades and eight studio albums together, Amy Ray and Emily Saliers, known to their legion of fans as Indigo Girls, continue to make music that inspires and entertains people. In original songs that both stir and soothe, the Indigo Girls music today is bold and subtle, urgent and reflective. They've built a large and loyal following of all ages with live performances that are as up-close and personal in a stadium as they are in a small theatre.

The Indigo Girls' achievements are impressive. Over the course of their career, they have sold millions of albums worldwide — including one double platinum, three platinum, and four gold recordings — and earned six Grammy Award nominations. But more impressive than the industry accolades and hefty sales figures has been the way these two voices consistently reach out to audiences creating music that make a bunch of strangers feel at home.

Tickets and information at
www.cascadetheatre.org
or at (530) 243-8877

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